# THE NEW YORK DRAMATIC MIRROR

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FLORENCE REED.

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# THE NEW YORK DRAMATIC MIRROR

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*The Organ of the American Theatrical Profession*

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**THE DRAMATIC MIRROR COMPANY**

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**MIRROR SUBSCRIPTIONS FOR THE SUMMER.**

*Members of the profession may subscribe for* THE MIRROR *from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.*

THE St. Louis *Mirror*, commenting on the address recently delivered by Professor Phelps, of Yale, and treated in THE MIRROR, says of the professor's remark, "for some reason God has not given the majority of intellectual people a large amount of money," that "these are the people who should be gotten into the theatres first. Then their influence upon others will make for more intelligence, and there will be better houses and longer runs for good plays." This is all quite true. But such a consummation must be arrived at gradually. The great mass of people who attend the theatre wish to be amused. And to satisfy the mass is the direct business—or so he regards it—of the average manager. The average manager no doubt desires to appeal to the intellectual if what pleases the intellectual also delights the multitude. Editor REEDY, of the St. Louis *Mirror*, can easily formulate the converse of this proposition.

A Boston preacher, the Rev. A. A. BEALE, in a sermon on the subject of "Purifying the Stage," declared that "a censorship is justifiable and necessary in this country." This reverend gentleman probably would not be satisfied with a censorship in Boston unless he or some one of his cloth were clothed with the power to dictate as to what should be permitted in the theatres of that city. And the sort of censorship advocated by the enemies of the theatre would be worse than absolute license. The public at large may be trusted to condemn things in the theatre against the general welfare. And, on the other hand, the general public would not tolerate a narrowly censorious control of the stage.

THE authorities of Los Angeles have enacted an ordinance absolutely prohibiting billboards within that city and county on public property. This local law does not appear to relate to billboards on private property, but it clearly illustrates the spirit of opposition to this means of advertising that is developing in various localities. As long as newspapers are published, however, adequate means for advertising will be available.

## AN ILLOGICAL LAW.

PERSONS who delight in theorizing but halt at practicality often do much harm to causes which they assume to propagate. The field of the theatre attracts reformers of various kinds and affords endless opportunities for the application of theories.

Societies and organizations of many kinds, as well as individuals of diverse aims, have attacked the stage as an institution that needs their corrective efforts; but too often these efforts are misapplied or misdirected, and there is no special feature of stage legislation that more clearly shows this than that directed toward child actors.

No one with the better interests of both the stage and its children in mind can deny that a rational system to regulate the appearance of minors in plays is necessary. Yet intelligence and reason do not often actuate those who formulate measures and those who enact them into law on this subject.

New York has a reasonable law regulating the appearance of child actors. Under that law every safeguard is provided. Children are not permitted to appear in plays in circumstances that would tend to injure them morally or physically. Yet by a reasonable system of licensing they may take part in plays for the proper representation of which they are necessary, and in which they may earn a living under conditions that offer them no injury.

One of the laws that works injustice to stage children and renders it impossible to artistically represent plays in which children have part is in force in Illinois. The framers of this Illinois law, it is said, intended that it should permit children to appear in plays in proper circumstances; but religious bodies in that State opposed to the theatre, in concert with arbitrary influences in other fields with special and selfish aims, discovered in this law a technical provision which they have invoked to exclude children altogether from the theatre in cities of that State. The result has been that reputable performances involving the work of young actors have been stopped or made inartistic by adult substitutions, and hardship has thus been enforced upon young actors and whole companies, while the public has been cheated of its proper entertainment—for the public is entitled to enjoy a drama in all its artistic integrity—by an arbitrary and illogical ruling.

There are many great and in all respects desirable plays—from SHAKESPEARE down to the most modern—that require child as well as adult impersonation for their proper and artistic representation. The drama in its many examples involves all phases of life. To curtail any of its necessary features in the interest of a narrow and illogical viewpoint, and to dignify such abridgement by legal enactment, is absurd.

Moreover, the histories of stage children, if studied, will confound the "reformers" who would exclude such children from the theatre. A very large majority of stage children develop into actors of exceptional ability and citizens of orderly and admirable lives.

Intelligent effort should be made in Illinois—and the press of that State should father and further it—to procure an effective amendment to its present unreasonable statute relating to the appearance of children on the stage.

A WELL-KNOWN New York critic, traveling in regions new to him from a theatrical viewpoint, gives an interesting description of a usual performance of SCHILLER'S Marie Stuart at the Hof Theatre, Munich. This play, often repeated, drew a vast native audience. It was performed with traditional correctness, and thus pleased its multitude, as always. The highest seat price in the house was six marks ($1.50), and the lowest, for standing room in the gallery, sixty pfennigs (twelve cents). The performance began at 6.30 and ended at 10.30 —"four solid hours of a conventional classic in warm weather, and with no 'sensation,'" as the American critic says. As a contrast to the ordinary theatrical event in this metropolis is this not something for New York audiences and managers to ponder?

## PERSONAL

*Girls, Baltimore, Md.*

OWENS.—Mrs. John E. Owens, widow of the famous comedian, is here portrayed. This picture is reproduced from a photograph taken thirty-five years ago. Mrs. Owens is now over eighty. She is a woman of rare personal charm, with a keen intellect, highly cultivated mind, and, like her famous husband, an irresistible sense of humor. All of her mental faculties are alert and unimpaired. She is passing the Summer at a farmhouse in Carroll County, Maryland. She is devoted to her books, pictures, mementoes and a small circle of intimates of former years. She shrinks from publicity, and Milton Nobles, who kindly loaned the quaint picture from which the above is reproduced, says he knows he will be in for a scolding when the good lady sees this portrait of herself. But he says there are hundreds of actors living in different parts of the world who will experience a pleasant surprise in again seeing the face of the beautiful and genial woman who was her husband's constant and inseparable companion in all of his starring tours. In this picture she looks as most of them will remember her. Mrs. Owens' recent bequests to the Players Club and the Actors' Order of Friendship are referred to elsewhere in THE MIRROR.

FITCH.—Before sailing for Europe on the *Lorraine* last Thursday morning, Clyde Fitch read to the Shuberts his new play, The City, and contracts were signed between author and managers calling for the New York production of the piece Oct. 4. The play, similar to The Climbers, deals with smart life in New York. After visits to London, Berlin, Paris, Vienna and Rome, during which he will overlook the London production of The Woman in the Case, arrange for the presentation of that play in Berlin, and keep a watchful eye on the numerous European productions of The Truth, Mr. Fitch will return to New York to superintend rehearsals of The City. The ways of the successful dramatist are indeed laid in pleasant places. With a town house on East Fortieth Street, magnificently and artistically furnished, and an elaborate estate at Katonah, Westchester County, laid amid beautifully planned grounds and filled with interesting curiosities, costly frescoes, paintings and friezes—an ideal Summer home—Mr. Fitch must needs look about for attractive European spots in which to while away some time. He has been a prolific playwright and a hard working one, and the fruits of his labors serve as his reward and as an impetus and encouragement to the countless aspirants attempting to gain recognition in the same field.

FISKE.—Harrison Grey Fiske sailed for England last Tuesday on the *Campania*. He will spend a month in London and Scotland, and will return to New York early in August. Mr. Fiske will combine a holiday period with business. In London he will meet dramatists with whom he has been in negotiation with reference to future enterprises, and among his other theatrical plans he will forward matter concerning his production of a dramatization of W. J. Locke's "Septimus," in which George Arliss, who is also spending his holidays in England, will play the title role under Mr. Fiske's direction next season.

ROYLE.—Edwin Milton Royle has purchased the Hoefer estate at Darien, Conn., and has christened the place The Wicky-Up, in commemoration of his successful play, The Squaw Man, and its sequel, In the Blood. It will be recalled that The Squaw Man was developed from a sketch by Mr. Royle originally presented at one of the Gambols of the Lambs. In England it was well received under the title of The White Man. Mr. Royle went on the stage in 1882, at the age of twenty, supporting Edwin Booth. He was thirty-four when his first play, Friends, was produced. His play, My Wife's Husband, was produced in 1903 and The Squaw Man followed a little later.

# The Usher

Edwin L. Barker's article in *The American Educational Review* assembling and commenting upon the significance of college dramatic performances, and treated at some length in THE MIRROR, was by no means comprehensive as to such events.

The Rochester *Post-Express*, for instance, says:

Mr. Barker might have cited what has been done here in Rochester. The young women of our university gave a beautiful performance of Love's Labour's Lost—a play which Shakespeare lovers have only one chance in a generation to see. Men and women joined their forces and presented Milton's exquisite masque of Comus. Here again their work was in the highest degree educational, both to performers and audience. The members of the Cathedral High School have produced Everyman, in the public schools they have played The Land of Heart's Desire and Silas Marner, the latter a dramatization of George Eliot's novel by Mrs. Clara B. Ellis. This is building solidly, making a foundation for the good taste of the theatregoers of to-morrow.

The *Post-Express* quotes copiously from the editorial in THE MIRROR on this subject, and adds much pertinent matter as to the "duty" of theatrical managers. "Indeed," it says, "THE DRAMATIC MIRROR, which may be taken to represent the better side of professional theatrical opinion, admits that the influence of the great schools on the stage will be highly beneficial. Of course, the stage must always be a paying institution, if it is to exist at all, and this fact should be borne in mind by those idealists who wish to see an improvement on the present low status of the drama. Theatre managers must make their theatres pay or they will go into the bankruptcy court. They have no grudge against the higher drama, though some excellent people seem to imagine that they have; their one idea is to give the people what they want and, incidentally, to make as much money out of the transaction as they can. But the improvement in public taste, which it would be unfair to expect theatrical managers to attempt to bring about at their own expense, is being slowly but surely effected through the instrumentality of the colleges and public schools. When the people are ready for it, theatre managers and actors will not be slow to respond with the best kind of theatrical entertainment that good will, art and money can provide," and the *Post-Express* adds:

The criticisms in the newspapers, if uniformly trustworthy, would help toward the same end; but it is a melancholy fact that many newspapers gauge the quality of a theatrical entertainment by the amount of advertising paid for by the proprietors of the house in which it is presented. Their opinions are, therefore, worthless.

Here is a matter of great importance. There is no doubt that much injury is temporarily caused to theatrical offerings which deserve patronage by such a partiality, illegitimately based, while the public is deceived for a time by newspapers which measure their critical matter with advertisements. Yet in any intelligent community this method in time brings its own adjustment. A newspaper that is artistically dishonest soon stands in a true light with the public, and is alike powerless to influence patronage for an unworthy offering or keep it from one that is worthy.

♠

"Up in a Balloon, Boys," was a popular ditty when men now bald or graybeards were boys. The amazing development of air nagivation ought to make it again popular.

Jay Benton, correspondent of THE MIRROR at Boston, by the way, went up in a balloon recently, as was duly chronicled by this journal. Mr. Benton, however, gives his experience more at large.

"The only fault of the balloon story," he says, "was that they mixed the names up in one of the papers in New York, and started me off five days ahead of my ascension. I went up from Rutland, Vt., with Prof. W. H. Pickering, the Harvard astronomer. Charles J. Glidden, the automobile tourist, was going as a pilot, but at the last minute he decided not to go, and in his place was young William Van Sleet, the pilot from Pittsfield, who is so brave that he would make an ascent up a flash of lightning if he were asked to do so.

"About three thousand saw the start, but there was nobody within ten miles when the balloon started to fall from a height of about eight thousand feet. We all thought that it was aleak, for, after throwing out seven bags of sand—850 pounds—there was no checking the fall, although the dropping of less sand should have done the job. Finally, when within fifty feet of the tree on top of Mount Killington, the car stopped and slowly rose again through the clouds. Then we went higher, 9,200 feet being the maximum. Up there it began swaying like a 45-degree pendulum, but finally stopped as we reached the Connecticut Valley. Past Windsor, Claremont, Lake Sunapee, Andover, Franklin we went, and finally struck on a hill in Gilmanton, N. H., six miles from Laconia, a journey of one hundred miles in two hours and twenty minutes. Landing, we ruined a barbed wire fence and dragged 300 feet along the ground through mud, dirt and bushes, finally stopping on a level space.

"It was great. Try it yourself some time."

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A few days ago Mrs. Kate Ludlow Littell, the oldest actress in the Edwin Forrest Home, received a copy of the Owego *Gazette* dated June 10, 1869. It contains a reminiscent article of a visit of Garry Hough's traveling company to that town, and quite a little story about Mrs. Littell's theatrical career.

The company on the occasion of this appearance at Owego played Kotzebue's The Stranger, and the cast as published has a curious interest at this time. It was as follows:

| | |
|---|---|
| The Stranger | I. B. Mulholland |
| Count Wintersen | Mr. Morris |
| Baron Stienfort | Mr. Goodenow |
| Solomon | Mr. Hough |
| Peter | Mr. Toner |
| Tobias | Mr. Ross |
| Francis | Mr. Collins |
| Mrs. Haller | Kate Ludlow |
| Countess Wintersen | Mrs. Wray |
| Charlotte | Mrs. Hough |
| Annette | Mlle. Evelyn |

Charles J. Fyffe, the librarian of the Forrest Home, grows reminiscent over this event. He writes to The Usher that Kate Ludlow, the leading lady of the company, was a fine actress. Her husband, Joseph Littell, was a popular actor, but was not with Hough's company. His first wife was Malvina Pray, from whom he was divorced, and who was afterward married to William J. Florence, the celebrated comedian. Mr. Littell died in 1856. Miss Ludlow was in her day one of the most prominent actresses in America. She was born in 1820 in New York City and educated at Gorham Seminary in Maine. At an early age she was adopted by the officers attached to the First United States Artillery, then stationed at Gorham, Me. She made her first appearance on the stage in 1843 at the Museum, Baltimore, Md. After her appearance with Hough's company at Owego she came to New York, where she was leading woman at the old Broadway Theatre several seasons. Then she went to Boston, where she supported Junius Brutus Booth, father of Edwin Booth, at the Hollis Stock Theatre, and she afterward traveled with Booth through the country. After Booth's death she supported James E. Murdoch, George Vandenhoff and other stars. In June, 1902, she was admitted to the Edwin Forrest Home, where she is now living at the advanced age of 80 years. She is probably the oldest living actress in America.

♠

Mrs. John E. Owens, of Baltimore, widow of the famous comedian,, has just given to the Players Club the two famous paintings, portraits, life size, of Mr. Owens in the characters of Dr. Ollapad, by D'Almaine, and Solon Shingle, by Cross. The pictures are already hung and will prove a valuable addition to the club's famous gallery.

To the Edwin Forrest Lodge, Actors' Order of Friendship, Mrs. Owens gave a life size portrait of Mr. Owens, by D'Almaine. Also a black and white cartoon called "The Dream," which all professionals who visited the home of Mr. and Mrs. Owens during the past third of a century will recall.

The Actors' Order of Friendship has also received all of Mr. Owens' bound volumes of programmes. They cover a period of nearly a century of stage history on this continent. There is the programme of Mr. Owens' first appearance at eighteen, when he was an apothecary's apprentice in Baltimore.

The disposition of these and many other rare and valuable souvenirs was made with the advice and cooperation of Milton Nobles, a close friend and lifelong admirer of the great comedian.

## NORMAN HACKETT GOES ABROAD.

*Otto White, N. Y.*

Norman Hackett sailed last Saturday on the *Minneapolis* for Europe. His trip abroad is to combine recreation with business. While in London he will secure the costumes and properties for his noteworthy revival of the late Richard Mansfield's famous play, Beau Brummell, the exclusive rights of which have been obtained from Mrs. Mansfield by Mr. Hackett's manager, Jules Murry, for his starring vehicle next season. Mr. Hackett will study the atmosphere and history of the celebrated Beau in London and at Bath, also visiting Paris and Switzerland before his return early in August.

## THE INDIAN ON THE STAGE.

Frederick Donaghey evolves interesting reminiscent matter incidental to the production of Lo, the musical comedy in preparation by Franklin P. Adams and O. Henry, two very popular writers in the humorous field. The music of the piece is by A. Baldwin Sloane. This particular Lo—of course an Indian—is college bred. The only previous attempt to use the type for comic purposes by a native playwright was a light opera called Big Pony, the Gentlemanly Savage, produced in 1887 in New York by N. C. Goodwin. Among that actor's advertising devices are frames of photographs showing him in various roles of the past, and one pictures Goodwin as Big Pony, attired in faultless evening clothes—and moccasins. A. C. Wheeler was the librettist. W. S. Gilbert had preceded Wheeler in the use of the low-comedy Indian in light opera; but Gilbert's Indians—there were three of them—were undiluted savages. The work was Princess Toto, now well-nigh forgotten. It was written some time previously to Gilbert's union with Sullivan, and had a very pretty score by Fred Clay. Gilbert and Clay quarreled when the piece was at the height of its popularity, and the former, in a characteristic outbreak of temper, took legal means to prohibit the further performance of the work in Great Britain. Two of the three Indians were respectively named Pish-Tush and Pooh-Bah—names that Gilbert afterward employed for two of the Titipu noblemen in The Mikado, in the belief that his previous use of them had been forgotten.

The Bostonians produced three ambitious operas in which Indians figured conspicuously though more seriously. One was Priscilla, another was known as both In Mexico and A War-Time Wedding; and the third was called The Ogallallas. American playgoers have shown little sentimental interest in the Indian as a stage figure, and Strongheart stands out from a long list of plays as the only one to succeed with an Indian hero. A notable failure was The Redskin. As subsidiary or incidental figures, the Indian has often served well, both pictorially and dramatically, as in The Octoroon, The Squaw Man and The Girl I Left Behind Me. Paul Armstrong's The Renegade was a recent Chicago attempt to give the red man sentimental value in the drama. A much better play than either The Renegade or Strongheart, of cognate theme, called Northern Lights, failed a decade before Strongheart was tried.

## AMATEUR PIRATES ANNOY MR. MILLER.

Because Evalena Thomas, who is the director of the "expression department" of the State Normal School at Ellensburg, Wash., just west of Spokane, thought it would be perfectly lovely if all the girls in the class should get together preliminary to the graduating exercises on June 6 and present Charles Rann Kennedy's The Servant in the House, Henry Miller, the owner of that play, has been annoyed. When informed by his advance agent of what Evalena had done, Mr. Miller instructed his representative to prosecute. Accordingly, although Evalena was not taken to the Ellensburg Castle, she still was given an opportunity to depict the varying emotions, "Repentance," "Remorse," "Anguish," "Grief," etc., outlined in her Delsarte system of expression. However, it is assumed that Mr. Miller was nice about it, for the case appears to have been settled amicably.

## FOR A NOTABLE AMATEUR PERFORMANCE.

Several hundred extra seats were constructed to supply the public demand for places for the Yale Dramatic Association's performance of The Merry Wives of Windsor, which was given at New Haven on June 26.

# The Matinee Girl

THIS is the time when the Three Arts Club jubilantly justifies its existence. Nos. 532-536 West End Avenue, two minutes' walk from the banks of the Hudson, especially grateful these sizzling days, is the club of the striking and euphonious name, and an artistically diversified membership.

It is the Mecca toward which the ambitious out of town girl can come to the metropolis to sharpen her sword for fray with the world, bends her steps. It is a club home for girl students of music, dramatic art or the art of the brush and crayon. It is the escape from the ambition blighting hall bedroom of that most inartistic of institutions, the average New York boarding house and its depressing surroundings.

It has been referred to as the hardiest and most promising infant product in New York. It was born six years ago and Mrs. Fiske, Maxine Elliott and John Drew were among its dramatic sponsors. Mrs. Fiske drew in her address at the Waldorf-Astoria, asking further interest in the club, this picture, which many weary footed, weary hearted players will recognize:

"In the one field with which I am intimately acquainted—that of the theatre—I know well the discouragements and delays that blunt the edge of legitimate ambition and of the material discomforts which are natural to hope deferred.

"When a refined young woman is compelled to sit for hours in a thronged dramatic agency, like an unemployed servant in an intelligence office, or day after day in the interval between seasons of employment to make the weary round of theatrical offices encountering rebuffs and disappointments, unable most of the time to come in contact with the manager himself, or with some person authorized to make an engagement; when she must submit to the thoughtless discourtesies of petty employees; write application after application that receives no attention; see the days and weeks pass with no gleam of hope, and a new season coming without hope of employment; when she is tortured by fear that there will be neither work nor salary when the days of activity are renewed; when she must put aside delicacy and urge personal qualifications to possible employers who listen carelessly to words that but repeat others often heard; and when, after all and with all, she must pass the rest of her time in some dismal hall bedroom, in some common boarding house in an atmosphere wholly unlike her own home and foreign to the field of her ambition, it is then that such a home as The Three Arts Club is appreciated for its atmosphere of refined comfort, modestly charged for at modest prices, its air of hope and its happy companionship.

"The Three Arts Club is designed to solve the serious problems of student life. I know of its admirable filling of a crying want and realize how much more cheerfully and confidently the mothers, fathers, brothers and sisters of the young women who enjoy its refuge contemplate the absence of their loved ones, knowing that the Three Arts Club insures to them a safe and charming home."

The honorary president of the club is Bishop David H. Greer.

Its applicants must all be studying with a view to self-support, or working in, one of the arts.

They must be under thirty years of age.

They must furnish at least two satisfactory references.

Rooms and three meals a day cost $7 a week. Room and breakfast and dinner cost $6 a week.

The cost of room and board in the annex house are from $8 to $8.50 a week.

The use of the laundry may be had two days a week if desired.

The house is open until midnight.

The membership fee is $1 a year.

Sixty hopeful, happy young women are crowding the club to its outermost walls. A new building is planned.

With The Three Arts open to her in New York, and the Cushman Club in Philadelphia, the young actress need not fear hotel rates nor loneliness in those cities.

And the older actresses, they who from the high pinnacle of success recall the thorny beginnings, I wish they would join hands across the heights and help to erect the new building, housed in which The Three Arts will soon be self-supporting.

"I am not a beauty. I never was. When I first got that reputation it was through being mistaken for my sister Leona, Mrs. Ross. She was the beauty of the family."

Moreover, when Lillian Russell said this she meant it. And always after hearing it one wants mightily to see the real beauty of the family. Chance gave me that privilege recently and I found that "The Queen" had not greatly exaggerated. Mrs. Leona Ross is beautiful, her beauty enhanced by a charming manner and a vivacity that will always be girlish. Darker than her famous sister and slenderer, she has a peculiar reed-like grace. Her family consists of two daughters and two sons-in-law, either of whom would thrash the man who perpetrated a mother-in-law jest in their presence.

Mrs. Ross is an artist, too, not like her sisters, Miss Russell and Mrs. Susanne Westford, an artist of the boards, but one of the swift needle and the shining thread. She is a poet, weaving her poetry into beautiful garments, garments of frost-like delicacy, so fine that they can be crushed in one hand; garments that are innocent of the grossness of the sewing machine; white things of nainsook and lawn and batiste, with wonders of embroidery and lace and ribbons for garniture, and that is all I shall say, lest some coarse male creature blunder upon the secret of Mrs. Ross' welcome profession.

Mary Mannering has admitted to interviewers that when she went on the stage there were those who detected in her a resemblance to Adelaide Neilson. The Neilson resemblance is growing more and more indefinite. A few graybeards remarked it when Alla Nazimova comet-like flashed upon their vision.

Here are some verses from a white and gold card pasted upon her mirror, which I copied with laughing permission from their owner, a comedienne who always turns a sunny face to the world. It is a carol to gladness by W. S. Gilbert:

Roll on, thou ball, roll on,
Through pathless realms of space, roll on.
What though I'm in a sorry case?
What though I cannot pay my bills?
What though I suffer toothache's ills?
What though I swallow countless pills?
Never you mind.
Roll on.

Roll on, thou ball, roll on,
Through seas of inky air, roll on.
It's true I have no clothes to wear;
It's true my butcher's bills are due;
It's true my prospects all look blue;
But don't let that unsettle you:
Never you mind.
Roll on.
(It rolls on.)

Frances Starr, visited by the lank and spectacled assistant editor of a magazine, who desired her to write a series of magazine articles on "An Actress's Impressions of Europe," was struck mute, as when the first interviewer rapped upon her dressing room door three years ago. Stricken with a sudden paralysis of her throat, Miss Starr replied eloquently to all his questions, but it was the eloquence of a pair of very large and very frightened eyes. Mr. Belasco had to give the interview.

When the solemn faced magazine man made his proposition dumbness again overtook her. It required the assurances of the entire business staff of Belasco's Stuyvesant Theatre to break the spell of silence.

When she began to talk it was as Alfred Bruning predicted to the heroine of The Climax: "After you are quiet a whole week you will talk in bunches."

"I—why I can't write—I—I haven't any gift—that way. If I tried to write an—article it would be terrible—worse than a first night."

Then it was that the solemn faced man from the magazine showed himself resourceful. The man with the grave countenance must know the devious ways of girls. He reckoned with the Miss Starr's youth. After dolls, diaries.

"Perhaps you keep a diary," he suggested.

"Oh, yes, indeed. I write in my diary every day."

"That is all we want, just to publish the entries in your diary and call them 'Seven Weeks in Europe.' You can eliminate the personal parts."

"Oh, is that all?"

"That's all."

"Then I can promise that. I didn't know writing was so easy. Just keeping one's diary." THE MATINEE GIRL.

## NEW ZEALAND NOTES.

### Nellie Stewart and Her English Company—Other Attractions.

WELLINGTON, N. Z., May 27.—The following dates have been booked for a tour of the Dominion by Nellie Stewart and her English company: Auckland, July 26-Aug. 7; New Plymouth, Aug. 9; Wanganui, Aug. 10-11; Palmerston, Aug. 12-13; Masterton, Aug. 14; Wellington, Aug. 16-28; Christchurch, Aug. 31-Sept. 9; Oamaru, Sept. 10; Dunedin, Sept. 11-23; Invercargill, Sept. 24-25.

Meynell and Gunn's Comic Opera and Pantomime company opened its tour of the Dominion at the Auckland Opera House on the 24th, with the record breaking pantomime Cinderella. The house was packed to the doors by one of the most enthusiastic audiences ever seen inside a theatre in New Zealand. The tour seems an assured success.

J. C. Williamson's Royal Comic Opera company is enjoying a most prosperous tour of the Dominion. The star attraction is The Merry Widow, backed up by The Dairy Maids and The Girls of Gottenberg.

The Geach-Marlow Dramatic company is experiencing a fairly successful tour of the Dominion with The Woman Pays, Lured to London, The Broken Home and the evergreen East Lynne.

Meynell and Gunn's Dramatic company is touring the Dominion to playable business with A Miner's Trust, Two Little Sailor Boys, The Little Breadwinners and The Stepmother. ANDREW SMART.

## FLORENCE REED ON THE COAST.

In accepting an offer for a short engagement at the Belasco Theatre, Los Angeles, Cal., Florence Reed stipulated for and secured a salary which is said to be larger than that ever paid to any leading woman in stock on the Pacific Coast.

Miss Reed will open her engagement in Miss Hoobs, which she has played successfully opposite to Malcolm Williams. Next will follow Merely Mary Ann and then The Warrens of Virginia, which will be seen for the first time in stock on the Coast.

The management of the Belasco Theatre has made Miss Reed flattering offers for each of the past five seasons, but she was never able to accept until this season, when Girls, in which she had been appearing, closed. A portrait of Miss Reed appears on the first page of THE MIRROR this week.

## A LE GALLIENNE PLAY FOR FAVERSHAM.

Richard Le Gallienne has completed his version of Orestes which William Faversham and Walter Damrosch in conjunction with the New York Symphony Orchestra will present in New York next season. Only a few performances of Orestes will be given, and these at matinees during Mr. Faversham's season in Herod. Mr. Faversham and a specially selected company will appear in Arestes, and the incidental music of Massenet will be used. The Le Gallienne version is now in press and will be published by Mitchell Kennerley.

## SHUBERT DAY AT MANHATTAN BEACH.

The Shuberts on July 12 will entertain at Manhattan Beach all the members of their various companies then playing in New York.

Acquatic sports of various kinds, running races, and a tug-of-war will be held for prizes to be donated by the firm, and three golden and three silver cups have already been ordered.

After the games there will be luncheon at the Manhattan Beach Hotel, and the whole party will return to New York in time for the evening performances.

## REHEARSING FOR THE CLIMAX.

The stage of both Daly's and Weber's theatres are being used for rehearsals of players for the four companies which Joe Weber will send out to play The Climax on the road next season.

The cast contains but four characters, yet of these four three must be trained musicians as well as skilled actors, consequently there is much difficulty in making selections.

Mr. Weber expects to be able to announce the complete casts very soon.

## FLORENCE ROBERTS TRIES AGAIN.

In San Francisco on July 19 Florence Roberts is to try again with Edwin Milton Royle's play, The Struggle Everlasting, the author, while in London directing the production of The Squawman, having rewritten the first two acts of the former play. In its new form Mr. Royle and Miss Roberts are more confident of its success, although the piece was not favorably received at the time of its New York trial.

## ABROAD IN MR. HACKETT'S INTERESTS.

William Muenster, business manager for James K. Hackett, sailed last Thursday for Europe on a business trip in the interests of Mr. Hackett. Mr. Muenster will visit London, Paris and Berlin.

## QUO VADIS AS AN OPERA.

Giulio Gatti-Casazza has secured for the Metropolitan Opera House the rights to Jean Nonge's opera, Quo Vadis, which is based upon the novel of that name by Henry Sienkiewics.

## KIRK BROWN.

*Osuris & Gretzel, Halifax.*

Kirk Brown is making elaborate preparations for the forthcoming season, and will launch his company early in August along the same high class plane that has characterized his organization during the past four years. His management has secured several new high class plays, one of the recent acquisitions being Brown of Harvard, which will be one of the special features of the repertoire. His season will open Aug. 9.

## A DRAMATIZATION OF ST. ELMO.

A dramatization of Augusta Evans Wilson's novel, "St. Elmo," made by Willard Holcomb, was produced by the Page Players at the Academy of Music, Richmond, Va., last night.

The cast was as follows: St. Elmo Murray, Frank Sylvester; Rev. John Hammond, James A. Bliss; Murray Hammond, John Cleneay; Gordon Leigh, Robert Cain; Mr. Dent, Charles Hemstrete; Mr. Clinton, Herbert Curtis; Aaron Hunt, Alfred Hudson; Shadrach, J. Cleneay Mathews; Sheriff, James Albert; Edna Earl, Carroll McComas; Mrs. Ellen Murray, Maye Louise Algen; Agnes Powell, Virginia Warder; Mrs. Wood, Louise Reed; Tabutha, Ethel Hewitt.

A production was made in Canada a few days earlier to comply with the provisions of the copyright law.

## COAST COMPANY FOR PAID IN FULL.

The company which will present Paid in Full on the Pacific Coast has been selected by Wagenhals and Kemper. It includes Sara Perry, Rose Snyder, Catherine Tallman, Charles Reigel, Louis Morrell, Ned Finlay, and Allan Atwell. The company begins rehearsals this week and will open at Atlantic City July 19, going from there direct to the Coast. Four other companies will present the play in different parts of the country.

## THE GRAND STREET CLOSES.

The Grand Street Theatre, the only popular priced melodrama house left in New York, where a season or two ago there were a half-dozen, closed a profitable season Saturday night. The theatre will reopen July 31, with The Greatest Thief in the World, an A. H. Woods melodrama.

## THE NEW McINTYRE AND HEATH COMEDY

The selection of the company to support McIntyre and Heath in the new musical comedy by John J. McNally and Jerome and Schwartz, in which Klaw and Erlanger are to present those two comedians the coming season, was begun last week by Herbert Gresham, and rehearsals will be under way next month.

## THE SINS OF SOCIETY.

The Sins of Society closed a twelve weeks' engagement in Chicago June 19, and the large company presenting the English melodrama returned to New York last week. The play, which is under the direction of Joseph Brooks and A. W. Dingwall, will have a New York hearing early in the coming season.

## PLAY BY RICHARD J. MADDEN.

Cohan and Harris have accepted a play by Richard J. Madden, entitled The City That David Built. It will have an early production.

## FOR LOUIS JAMES' STAFF.

For his staff next season Louis James has engaged Branch O'Brien as general manager and Edward Decker as acting manager.

# GOSSIP ABOUT ACTORS MANAGERS & EVENTS

In a recent letter from the Chicago correspondent of THE MIRROR it was stated that Sam Benton had been with York State Folks during the whole life of the play. This statement was not correct, as Harry Jackson created the part of Ezra Blowers and played it for the first three seasons, being succeeded by Mr. Benton.

Cecile, the Singer, a one-act operetta, will begin a matinee performance in London on June 24. Book and lyrics are by Charles H. Dorr and Frank L. Freeman, score by Adrian Shubert, all of these being Americans.

Eldon J. Joubert, who was married to Helen B. Goff on June 21, was formerly business manager for Ignace Paderewski. Miss Scott was a singer best known on the Pacific Coast.

It is announced that Marguerite Favar is to marry Captain F. D. Tompkins, of Los Angeles, Cal. Captain Tompkins is a son of the late W. C. Tompkins and was at one time interested in various theatrical ventures with his father.

James E. Rosen, the diminutive comedian, has been re-engaged for next season to play the baby in The Newlyweds and Their Baby.

Frederick V. Bowers, who is appearing this week at the American Music Hall in vaudeville, opens his starring tour early in September, under the management of John Cort, who has the popular song writer under a five years' contract. Mr. Bowers will be seen the first season in Commencement Days, and will furnish the songs that will be used to convert the comedy into a musical play of college girl life.

David Belasco has engaged William Morris for an important part in Is Marriage a Failure? which is to open the Belasco Theatre in August.

Mrs. George M. Cohan, to whom a daughter was born on June 22, was Agnes Nolan before her marriage.

To celebrate the 100th performance of The Beauty Spot at the Herald Square Theatre, Jefferson De Angelis, the star, has invited the entire company to a dinner after the performance. The company will leave the theatre after the performance on the evening of June 30 and go to the Yonkers home of Mr. De Angelis.

As predicted in THE MIRROR, J. B. Gentry was released from the Cherry Hill Penitentiary, Philadelphia, Pa., on June 22, his pardon having been signed by Governor Stuart.

Joseph E. Erhart, of Erie, Pa., has signed a contract to sing leading tenor roles at Marseilles next Winter, and will be with the Boston Opera company for the season of 1910-11. He is only twenty-three years old and has studied music for eight years, the last four years being spent in Paris.

Kathryne and Adelaide Anshutz, said to be daughters of a Pittsburgh millionaire, have joined the chorus of The Motor Girl.

Madame Lillian Nordica was among those present at a recital given by Kitty Cheatham at Steinway Hall, London, on June 21.

Jane Oaker has been engaged by George H. Brennan for a prominent role in The Coast of Chance, a dramatization by Eugene W. Presbrey of the novel of that name written by Esther and Lucia Chamberlain. The play will have an early production.

In an item appearing in THE MIRROR of June 19 it was made to appear that Samuel F. Nixon was the owner of the Apollo Theatre, Atlantic City, N. J., whereas the owner is Joseph Fralinger, who has leased the property to Mr. Nixon. Mr. Fralinger is a well-known business man, and the Apollo is the fourth theatre he has built in Atlantic City upon the same site, the first three having been destroyed by fire.

In addition to her appearances at the Metropolitan next Winter, Madame Nordica will make two concert tours under the management of R. E. Johnston. One tour will be through the Middle West and one through the South.

Andreas Dippel in a London interview states that a plan is on foot to provide pensions for such members of the Metropolitan Opera House company as serve ten years.

Bessie Rosa has signed with Hanlon's Superba company for next season as principal soubrette.

Horace Richmond Johnson, once with the Marie Prescott company, is ill at Seton Sanitarium, Spuyten Duyvil, N. Y.

Catherine E. Urban, who was married to John Webb Dillion recently, is known professionally as Catherine Earl. The ceremony was performed by Dean Beecher in Omaha, Neb., on June 16.

Lily Dean Hart has been re-engaged by Stair and Hamlin for the part of the Schoolmistress in School Days.

A tour through New England is being arranged for Isadora Duncan, to occupy December and the latter part of November.

Marie De Beau will continue another season under the management of W. F. Mann, appearing in the role of Tempest in Tempest and Sunshine, a part which she originated. Mr. Mann will have four companies on the road next season playing this successful attraction. Richard Chapman will continue as Mr. Mann's general manager.

Frank Keenan returned from his fishing trip in New Hampshire yesterday and will immediately begin his work as general stage director for Henry B. Harris, prior to his own starring venture in The Heights.

The Professional Woman's League is considering the advisability of moving their headquarters. Their lease on the rooms in the Hotel Remington, West Forty-sixth Street, expires in September and they have not yet agreed to renew it.

The seven newly elected members of the Board of Directors of the Professional Woman's League attended their first meeting June 18. The seven are Mrs. Sol Smith, Mrs. Suzanne Leonard Westford, Helen Whitman, Una Clayton, Mrs. Claude Hagen, Mrs. Etta Reed Payton, and Mildred Holland.

Alice Parks Warren is playing with the Fred Burgess Stock company in Washington, D. C.

In the account of the presentation of a loving cup to Mrs. E. L. Fernandez by the Professional Woman's League, given in THE MIRROR of last week it should have been stated that after the presentation of the cup Mrs. Sol Smith presented Mrs. Fernandez with flowers and gave a recitation. The idea of the presentation of the cup originated with Lizzie Rechell.

Galwey Herbert returns to the cast of The Girl from Rector's at Weber's Theatre this week.

It cost the management of The Burgomaster company at Spokane, Wash., $299 to ascertain that a verbal contract made with a railway ticket agent is not binding; at least, that is the amount the manager paid for a round trip for his company from Spokane to Lewiston, Idaho, June 17. The manager had regular tickets from Portland to Helena, but neglected to have the agent specify in the contract that side trips were free. He claimed the ticket agent at Portland said that side trips, such as the jump to Lewiston and back to the main line, were included. "I'll never take another railroad man's word for anything, even when he announces that the train is behind time," quoth the manager. "After this everything goes down in black and white with plenty of witnesses."

Martha George, who last season was the Tillie Yager in The Gay Musician, has been engaged by David Belasco for one of the comedy roles in The Open Door.

By a decision handed down by Judge Hand, in the United States District Court, on Wednesday, The Cash Girl will be sold to the highest bidder to satisfy several attachments.

The new Hurst Opera House at Cambridge City, Ind., opened June 22 with a local production by the Knights of Pythias to standing room only.

Doré Davidson, who is presenting The Man on the Box for a preliminary season in the English provinces, has met with success. Mr. Davidson made a personal hit as the old music-teacher in his one-act play, The Musician's Daughter, which he uses as a curtain raiser. The Man on the Box will be booked for an Autumn tour, which will be conducted by John Donald in the interest of Mr. Davidson, who returns to New York for his regular Winter engagements.

William A. Havell has signed with Louis James for leading roles the coming season.

The three-act comedy, Tom's Fiancee, by Eudora M. Jennings, was presented in the lecture room of St. Stephen's Church, Woodlawn, on Wednesday, June 23, under the auspices of the Altar Guild. In the cast were Margaret Brice as Mrs. Stanhope; Angelica Ghetti, Bessie Stanhope; Ethel Gill, Alice Maynard; Adele Cavaill, Beulah Crump; Laurana Fox, Huida. The performance, a most interesting one, was presented under the able direction of Stage Manager F. E. Valentine.

Resident-Manager Taylor, of the Hartford, Hartford, Conn., attended the dinner at the Hotel Astor, New York, June 17 on the occasion of the presentation of a loving cup by the Friars to retiring Abbot Charles Emerson Cook.

G. Nelson Teets, manager of the Columbia Theatre, Scranton, Pa., was married to Mineola G. Lane, of Inwood-on-the-Hudson, N. Y., Thursday, June 24.

J. T. Macauley has purchased the original production of Brown of Harvard, and Kirk Brown will include this play in his repertoire next season.

Kirk Brown has been spending a few days at McKeesport, Pa., with his mother.

Frank Hayden, the costumer, has lost a brindle Boston terrier, eighteen months old, heavily marked with white and answering to the name of Teddy.

Friday night 120 members of the Society for the Promotion of Engineering Education attended the performance of The Follies of 1909 at the Jardin de Paris.

Karl Wilhelm, director of the Berlin Schauspielhaus, and Theodore Burgardt, director of the Neues Schauspielhaus, will arrive in New York this week to consult with August Lüchow in regard to the lease on the Irving Place Theatre, which they are considering taking over.

It is announced that Dr. Francis Schill, Jr., THE MIRROR correspondent at Johnstown, Pa., and Olive Virginia Shaffer, also of that city, will be married June 30. After a tour through Canada they expect to spend a few days in New York City.

M. T. Middleton, who was the manager of the Grand Opera House, Brooklyn, during the seasons of 1904-05-06-07, and since then business-manager of one of the Wagenhals and Kemper Paid in Full companies, will return to Brooklyn next season in charge of the Olympic Theatre on Adams Street, which was recently acquired by A. H. Woods.

Paul Gilmore will spend the Summer at Haddon Hall, Atlantic City, where he will rehearse The Call of the North and a new play to be entitled The Candidate, with which he expects to make a New York production.

Eugene Reed, who married Florence F. Caldwell at San Francisco June 14, is playing with Mrs. Fiske in Salvation Nell.

The arguments in the suit brought by the owners of the Hartford Theatre, Hartford, Conn., against H. H. Jenning, claiming that he had forfeited his lease by subletting the theatre to Charles Emerson Cook for his stock company, have been made by the attorneys of both sides. The judge has reserved his decision.

Minerva Florence has been engaged by John Cort for Max Figman's company next season.

William C. Carl, director of the Guilmant Organ School, has been decorated by the French Government as *Officer d'Academie*.

Madame Marcella Sembrich, Ignace Paderewski, and Signor Anselmi appeared in a concert at the house of William Waldorf Astor in London on June 25. The concert will be repeated July 1.

The Print Publishers of America will attend the performance of The Midnight Sons at the Broadway Theatre on Aug. 30.

In a London interview Charles Frohman states that he hopes to arrange for the appearance of Maude Adams in Joan of Arc at the London Stadium.

The Appellate Division of the Supreme Court on June 26 affirmed the injunction granted to A. H. Woods, restraining Jacob Adler from interfering with his possession of the Grand Street Theatre.

Jeannette R. Hohn, in the chorus of the Metropolitan Opera company, who was injured by the collapse of a bridge in a production of Carmen on Jan. 7, 1906, had the appeal from her suit for $5,000 damages dismissed conditionally in the Supreme Court on June 28. The appeal will probably be submitted again in October. In Miss Hohn's suit for $5,000 damages the jury awarded her $3,000, and the appeal was from this verdict.

Fletcher Norton, recently of The Newlyweds and Their Baby, The Queen of the Moulin Rouge, and The Belle of Mayfair, has been engaged by Klaw and Erlanger for a leading role in the new McIntyre and Heath comedy.

Thomas Almond, known as the "Australian kangaroo dancer," made his first appearance in The Follies of 1909 at the Jardin De Paris last night, as an added feature of the funny African jungle scene.

Cohan and Harris have engaged George F. Nolan, of the staff of the *Evening World*, as advance agent for Raymond Hitchcock in The Chorus Man.

Both Mary and Florence Nash, the two talented daughters of Phil Nash, of the United Booking Offices, have been retained by Clyde Fitch for important parts in two of his plays scheduled for the Fall. Mary Nash, the older daughter, is to play a part in a comedy-drama, yet unnamed, which opens in September, while Miss Florence has been cast for The Manicure, which has its premiere in October. Mary Nash was Andrew Mack's leading lady last season, and also played a prominent role in Mary Mannering's The Truant, after having been with Ethel Barrymore for three seasons; while Florence Nash has four successive musical comedy successes to her credit, first as the lisping girl in The Boys of Company B and then in Hook of Holland, Algeria, and with De Wolf Hopper.

Lily Carthew has an article entitled "An American Girl with Sarah Bernhardt" in the July issue of the *Green Book Album*. Miss Carthew will be seen next season in an important role in Uncle Dave Holcomb, to be produced by William Lawrence.

F. N. Brush will send out two more companies to play Out in Idaho next season. The company now playing it is in its forty-fifth week. W. S. Bates is manager and James J. Shalvoy acting manager of this company.

May Emery, who was injured in an automobile accident on June 21, is still at the Polyclinic Hospital and is said to be recovering.

Oscar Lewisohn, husband of Edna May, reported in the daily newspapers as killed in an automobile accident on the Continent, is at Ascot, England, alive and well.

The Mystic Shrine is the title of a new musical comedy to be produced in the Fall. The book and lyrics are by Frank Dupree, and the music is by Frank Witmark. The comedy will be seen in one of the town theatres, it is said.

Mr. and Mrs. Harry Doel Parker (Lottie Blair) were the guests of Al. Trahern at Huntington, L. I., last Thursday, June 24. They witnessed the performance of the Trahern Stock company at the Huntington Opera House that night and were dined by Mr. and Mrs. Trahern (Jessie Mae Hall) afterward. The present season of the Trahern Stock company on Long Island (its third) is proving to be the most prosperous since the opening, and the houses in the six towns which the company visits each week are crowded at every performance.

Katherine Gobere, who has retired from the stage, is in New York city. She was last seen in The Grand Army Man and before that in Tess of the D'Urbervilles.

Etta Reed Payton, while on an automobiling trip through New England with her husband, Corse Payton, and Mr. and Mrs. Chas. E. Blaney, was called home from Narragansett Pier June 21 by the death of her only sister, Mrs. A. C. Williams, of Ravenna, O.

John D. Griffin, an actor well known for his Irish characterizations, has been quite ill at the Rhode Island Hospital, in Providence, during the past week. At last reports he was improving.

William Faversham has secured from S. Taylor Coleridge, the English composer, the American rights for the incidental music which he composed for Stephen Phillips' Herod. Mr. Faversham will use this music when he makes his production of Herod in New York next Fall.

The George Bernard Shaw Fellowship Society met at the home of Dr. Charles H. Jaeger, 471 Park Avenue, on Sunday. Addresses were made by Alexander Harvey, Eugene Wood and Leon Dalio.

For the benefit of the National Flower Guild, the Ben Greet Players will present As You Like It in the open air at Lenox, Mass., on the afternoon of July 5.

Anna Meitschik, the Russian contralto, has secured a three months' leave of absence from the opera at Lisbon, Portugal, and will be heard at the Metropolitan next season.

Gus Hill, who is to star Homer Lind in Bronson Howard's new play, The Inner Man, has engaged a cast which he regards as exceptional.

The new play by George Totten Smith, intended for the use of Charles Grapewin next season, has been entitled Above the Limit, and will be given a production by Mason Peters early in September.

When the Empire Theatre reopens in the Fall William Furst will again be seen as the musical director of the orchestra at that house.

Martha George has been engaged by David Belasco for one of his important Fall productions.

Kate Fletcher has signed with Paid in Full for next season, and will spend the month of July at Greenwich, Conn.

Evelyn C. May, who recently resigned from Payton's Dancing Girls to accept a Government position at Washington, is spending her Summer with her parents at East Somerville, Mass. She will return to the stage next season.

Lord Howard de Walden has written a trilogy of Welsh legends which are being set to music by Joseph Holbrooke and will be played in a London theatre.

Madame Anita Rio, of California, made her debut in grand opera at Covent Garden on June 26, singing Donna Elvira in Don Giovanni. Her reception was flattering.

Suzanne Santje, once leading woman for Richard Mansfield, has announced her intention of returning to the stage.

Sir Herbert Beerbohm Tree may be seen in America next season under the management of William A. Brady.

William A. Brady has engaged Aubrey Smith, the English actor, to support Grace George next season.

Among the engagements for the Metropolitan Opera House are Edmund Clement, Vera Courtnay, Dink Gilly, Henri du Tilley, George Bourgeois, Leo Devaux and Mlle. Lipsowka.

A petition in bankruptcy has been filed against Frances Textor individually and as surviving partner of the firm of Van Horn and Textor.

Eddie Foy, with his son, Eddie, Jr., and his daughter, Madeline, while driving in Mr. Foy's car near New Rochelle, were run into by a party in another automobile. Both of the children were injured, but only slightly. The machines were seriously damaged.

Grace George, it is announced, will appear in a new play in London, opening in September, 1910.

# THE SUMMER PLAYS.

## NO PAUCITY OF AMUSEMENT FOR NEW YORKERS AND WARM-WEATHER TOURISTS.

### Something for Every Taste—The Long Running Comedies—Some Changes in Different Casts—What the Spring Season Brought—The Survival of the Fittest.

Despite the warm weather and the few new plays arriving on Broadway, New York theatregoers and the countless tourists who each year at this time reach town and are persistently seeking amusement and sufficient divertisement in the few theatres whose attractions are of the kind that have been able to withstand the extreme heat and the competing outdoor amusements. The list is a varied one, and in it there must be something to appeal to every taste, whether that of the hardened New York "regular" or the more easily pleased visitor from out of town.

The supplementary Spring season, always fecund in uncanny and wondrous theatrical heritage, was particularly fruitful this year, and the crop was a marvelous thing to behold. During May and June dramatists sprang from everywhere, emboldened by the Spring sun that closed several Broadway houses and so left stages available for the exhibition of their wares. Even in March there were signs, unmistakable to the experienced eye, that trailing on at the end of the regular season there was to be flotsam in plenty. In that month Meyer and Son appeared at the Garden, an uncomfortable memory for this warm weather; A Woman of Impulse at the Herald Square, which answered no good purpose save to bring back to the stage a woman it can ill afford to lose, Kathryn Kidder; The Richest Girl, at the Criterion, a play presenting Marie Doro less pleasantly than The Morals of Marcus; Sham, at Wallack's, a pleasing little comedy by Geraldine Bonner and Elmer Harris, in which Henrietta Crosman was delightful, and which served to fill out some time at that theatre; A Fool There Was, a drama with some nerve-racking emotions laid on very generously and thickly by a new dramatist, Porter Emerson Browne, came to the Liberty, and surprisingly enough lasted Mr. Hilliard the remainder of the season; and An Englishman's Home, at the Criterion, lasted but a short time, further proof that the American playgoer demands more and better theatrical fare than his British brethren. Early in April The Conflict was put on at the Garden, and the speculators outside were not so numerous that theatregoers had their clothes torn in their efforts to reach seats. It can be said, however, that Mr. Samuels' play contained one pleasing element, the acting of Robert Drouet. In that same month, too, an original comedy by Mr. Fitch, The Happy Marriage, was seen at the Garrick, proving to be a harmless enough little affair, sometimes mirth-provoking, and furnishing Doris Keane, Edwin Arden, and Milton Sills opportunities for pleasing acting. One wonders, however, just what prompted Sir Charles Wyndham to procure the piece for London presentation. April was the metropolitan birth month, too, of two of the most satisfying of the Spring productions. Mr. Locke's The Climax and Mr. Manners' The House Next Door. Late in April we saw Miss Nethersole's presentation of William J. Hurlbut's The Writing on the Wall at the Savoy, not altogether a satisfying offering from the author of The Fighting Hope. Some people called The Writing on the Wall a sociological play. Others called it much worse. Another play of J. Hartley Manners' came to the Lyric in May, The Great John Ganton, and in that piece George Fawcett proved his right to be ranked among the best of the American character actors. Late in May came two of the worst of the dramatic monstrosities of this supplementary season, The Narrow Path, at the Hackett, and The Game of Love, at Wallack's. The former was an impertinent drama of "New York life to-day" (God save the mark!), so atrocious that it was wisely withdrawn after a single performance, and the latter was a vulgar and a licentious play presented by a company so inferior that the pleasing acting of Gertrude Berkeley stood out like a cameo. Apropos of The Narrow Path, one tries to forget that an actress as charming as Ida Conquest was in any way connected with the mess.

The majority of the productions enumerated above met with prompt failure, and the majority of them deserved it. Of course, The Climax, The House Next Door, and even A Fool There Was are to be reckoned with as strong successes, but the three form but an infinitesimal part of the whole. The musical plays have been rather lucky, the larger number of the Spring arrivals still being features of the Summer season. A Stubborn Cinderella was the least satisfying, despite its apparent success outside of Manhattan. The Boy and the Girl proved even less funny than when produced originally by the Boston Bank Officers' Association and was the feature at the Aerial Gardens for only three weeks.

The attractions now on Broadway aren't numerous but are varied enough to suit all tastes. Over at the Astor The Man from Home reached its forty-sixth week, and Henry Hall, the temporary substitute for William T. Hodge, in the title role, made an extremely pleasing impression. The remainder of the cast suffered no important change and the principal roles were adequately played by Henry Jewett, Olive Wyndham and Ira Vernon. A Gentleman from Mississippi now runs merrily on at the Aerial Gardens on the roof of the New Amsterdam, and the heat has in no way impaired the rubicund good humor of Mr. Wise. This is the fortieth week of the cheery play of Washington life, and that its clean American comedy is appreciated is evident from the fact that interest in the piece continues unabated and the box office sales are generous. That The Girl from Rector's pleases a type of theatregoer finds proof in the fact that the comedy is nearing its two hundredth performance at Weber's. J. E. Dodson until last Saturday displayed some of the most exquisite acting of the season in The House Next Door at the Gaiety Theatre, and had in his support an actress who somehow or other seems to be an enigma to any one who follows the affairs of the theatre closely, Eleanor Moretti. An actress of delightful methods, an artist to her finger tips and powers of elocution to which it is a joy to listen, Miss Moretti has appeared in productions during the past half dozen seasons in which, with the greatest ease, she has walked away with the acting honors from every one else in the cast. From the time of Hearts Are Tumps to The Road to Yesterday and Kassa, her work had been such that it seemed only a question of time when she would come into her own. Yet here again in The House Next Door one finds her in a subsidiary role, shining above the other women in the cast (and the cast contains such clever actresses as Mabel Roebuck and Fania Marinoff), and seemingly as far off from the one big opportunity as before. Here's hoping that it comes soon. Few deserve it more.

Going Some closed Saturday at the Maxine Elliott, and was quite as merry and youthful there as at the Belasco, where it made its first hit. The Climax continues to fill Daly's comfortably, and Leona Watson's singing is by no means the least pleasing feature of Mr. Weber's production. The Third Degree was seen at the Hudson until Saturday night, when that house closed for the Summer. Up on the roof of the New York Theatre, in the cool Jardin de Paris, The Follies of 1909 are pleasing immensely those light-hearted ones who wish merely to listen to whistleable tunes, gaze at pretty girls, and laugh at the absurdities of the past season as Mr. Ziegfeld has set them forth rather lavishly. Lillian Lorraine's aeroplane still moves nightly smoothly and jauntily about the roof of the garden, having quite recovered from the balkiness that last Tuesday night brought its pretty occupant nearly to the verge of tears. Blanche Ring is still making the Broadway patrons forget their discomfort by lulling them with the Ring method of sluging unforgettable popular airs in The Midnight Sons. James T. Powers is as funny now, in the twenty-first week of Havana at the Casino, as he was at the opening performance, and the "Hello Girls" are still as winsome. Jefferson de Angelis is still singing in The Beauty Spot at the Herald Square, about his little friend who sold sea shells on the seashore, and still doing it without a lingual slip. Georgia Caine, no longer a Merry Widow, is just as fascinating in The Motor Girl at the Lyric, and sings as catarrhally and as pleasingly as when she was the amorous Sonia or the almond-eyed widow of The Sho-Gun.

The theatregoer who cannot find in the above list something to his taste is indeed hard to please.

# HONORS FOR THE STAGE.

### Arthur Wing Pinero and Herbert Beerbohm Tree Knighted.

In the distribution of honors on the official birthday of King Edward, among those knighted are Arthur Wing Pinero and Herbert Beerbohm Tree.

Arthur Wing Pinero was born in London in 1855, studied law but went on the stage in 1874, was with Sir Henry Irving in 1875 and for several seasons following. His first play, Two Hundred a Year, was produced in 1877 and was a success. Sweet Lavender, The Second Mrs. Tanqueray, Iris, and His House in Order are his plays best known in America. The Thunderbolt, one of his latest plays, will be seen in America next season.

Herbert Beerbohm Tree was also born in London, but in 1853. His parentage was German and the patronymic is Beerbohm. He went on the stage in 1878 and his first London success was made as the Rev. Robert Spaulding in William Gillette's play, The Private Secretary. Mr. Tree became manager of the Comedy Theatre in 1887 and continued there for ten years. He is now manager of His Majesty's Theatre. His greatest stage reputation has been won in Shakespearean repertoire.

## THE REOPENING OF THE SAVOY.

September 20 has been fixed upon as the date of the Fall opening of the Savoy Theatre, and the opening attraction will be Margaret Anglin in The Awakening of Helena Ritchie. Arrangements settling upon that date were concluded by Frank McKee last week.

## WILLIAM COLLIER CLOSES.

William Collier brought his season at the Garrick Theatre in The Man from Mexico to a close last Saturday night. Mr. Collier's recent discomfort caused by an ulcerated tooth in some measure hastened his determination to bring the run of the revival to an end.

# MISS ADAMS PLAYS JOAN

## PRESENTS SCHILLER'S MAID OF ORLEANS IN THE HARVARD STADIUM.

### A Company of 2,000 and an Audience of 16,000—Great Success of a Notable Open-Air Spectacular Production for the Germanic Museum of the University.

Before an audience of 16,000 Maude Adams and a company numbering 2,000 persons appeared at the Harvard Stadium, Cambridge, Mass., on the evening of June 21 in an acting version made from the Anna Stanwick translation of Schiller's Jungfrau von Orleans, the performance being given for the benefit of the Germanic Museum of Harvard University.

Necessitated by use of the Stadium, the performance was in the open air; and from the number of participants in the scenes it was much more a series of pageants than a dramatic performance.

The soldiers, citizens and figurantes were represented by students of Harvard and by members of the militia of the State of Massachusetts. The speaking characters of the play embraced many very well-known actors, and the cast was as follows:

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|---|---|
| Charles VII. | Dallas Anderson |
| Queen Isabel | Dorothy Dorr |
| Agnes Sorel | Beatrice Agnew |
| Philip the Good | Wilfred North |
| Earl Dunois | E. Hales |
| La Hire | Lumsden Hare |
| Du Chatel | Frank Burbeck |
| Archbishop of Rheims | Gustave Von Seyffertitz |
| Raoul | J. Malcolm Dunn |
| Talbot | R. Peyton Carter |
| Lionel | Martin Sabine |
| Councillor of Orleans | F. B. Hersome |
| An English Herald | Francis Shannon |
| A Squire | Richard Garrick |
| Thibaut D'Arc | L. Masen |
| Margot | Lillian Spencer |
| Louison | Laura Stanley |
| Joan | Maude Adams |
| Etienne | Edward Morrissey |
| Claude Male | Edward Lewers |
| Raimond | David Torrence |
| Bertrand | Frederick Tyler |
| Apparition of a Black Knight | Gustave Von Seyffertitz |
| Charcoal Burner | Wallace Jackson |

Owing to the fact of open air production little change of scenery was possible. The north end of the Stadium was curtained off with a blue sky cloth; in front of this, but on one side, was arranged a high mound, and at the other side was represented the facade of the Cathedral of Rheims. The lights were so handled as to emphasize the point to be observed.

As a prelude to the drama a hidden orchestra played the first movement from Beethoven's Eroica Symphony, and further bits were played from time to time during the action.

The play as given does much violence to history, representing Joan as killed on the field of battle, her body being carried off by her own men. This retrocessional, done to the strain of the funeral march from the Beethoven symphony, was particularly impressive.

The main points of difference between the English acting version of Schiller's play and the generally accepted facts of history are but two: in the person of Lionel, an English general, he has given the Maid an earthly, though innocent, love, and her death is in battle at the head of a victorious army instead of at the stake. The play as presented was in five acts, with a prologue.

The prologue opens upon a scene showing the three daughters of Thibaut D'Arc and their shepherd suitors. To them Thibaut speaks of the hopeless condition of France. From a countryman Joan seizes a helmet and, seemingly inspired, predicts the defeat of the English.

The first act shows the court of the King, dallying in the midst of national danger. To him come tidings of a victory snatched from defeat by the appearance of Joan at the ultimate moment to lead his disheartened and nearly beaten troops. Joan enters and tells to the King the story of her mission.

In the second act the siege of Orleans is raised, and in the combat Joan, in armor and bearing her holy banner, leads the French troops to victory. In single combat she slays Montgomery.

With the opening of the third act is shown the reconciliation between the Duke of Burgundy and the King and the ennobling of Joan. On the way to the coronation at Rheims the passage being disputed by the English, Joan defeats and unhelmets Lionel, an English officer. As she is about to slay him she looks at his face and drops her sword, feeling that she loves him and has broken her vow of absolute devotion to the cause.

The coronation at Rheims is the fourth act. Joan confesses her love for Lionel and indulges in bitter self-reproach. She is denounced by the King and by her own father and thrust out.

In a charcoal burner's cottage, where they have taken refuge from a storm, Joan and Raimond are shown at the opening of the fifth and last act. Recognized by the charcoal burner as "The Witch of Orleans," Joan and her companion are driven out. Queen Isabel appears with soldiers; Raimond escapes, but Joan is seized. In the meantime the French have become convinced that Joan is not a sorceress and rescue her. Taking a sword from a soldier she rushes on the battlefield, reaches the King and bears him from the fight. Mortally wounded, she is borne once more on the stage by the King and the Duke of Burgundy. She raises herself to her feet, grasps her banner and utters her last words.

The personal success of Miss Adams, and indeed, of every one of the principal characters, was undisputed. Of course, the distance of the action from the audience made it necessary to rely entirely upon the voice for expression as facial play was totally lost. However, the acoustic properties of the Stadium proved much better than expected, and scarcely a line of dialogue was lost. It was the opinion of all critics that Miss Adams succeeded in giving just the poetic and mystic touch indicated by Schiller. Of the production in general it was the verdict that as a series of spectacular pageants it has never been equaled in this country and that as a play it was surprisingly good.

Miss Adams and every member of the cast refused to accept any compensation, and Charles Frohman in making the production is said to have spent something like $40,000 from his own pocket. The Germanic Museum fund profited about $30,000 from the performance.

## EXTREME HEAT CLOSES THEATRES.

Abruptly, Saturday morning, it was announced that owing to the extreme heat three more houses would be added to the list of those to remain dark through July and a part of August. On Friday Liebler and Company received a letter signed by every member of The Man from Home company at the Astor Theatre and reading as follows: "We have been playing at the Astor Theatre since August, 1908. The temperature is ninety degrees officially, and worse than that most of the time. We are very tired and we want a vacation. Do we get it?" In reply Liebler and Company sent word that the run would be stopped temporarily on Saturday night and resumed after a few weeks' vacation for everybody. Going Some, at Maxine Elliott's Theatre, succumbed on the same day, and the run of that piece will be resumed the first week in August. The Third Degree was to have closed Saturday, July 3, but the heat wave prompted the management to end the engagement one week earlier, and Miss Ware, Mr. Breese and the rest will try to keep cool and comfortable until Monday, Aug. 16, when the run of the play will be resumed at the Hudson. Other houses closing Saturday night were the Garrick, the Gaiety, the Grand Street, downtown, and the Bijou. The attraction at the latter house, however, A Gentleman from Mississippi, is to continue its run to-night (Tuesday) at the Aerial Gardens on the roof of the New Amsterdam Theatre

## GUY MERCER PERFECTLY SANE.

G. Carlton Guy, known professionally as Guy Mercer, is not, as has been reported, in a sanitarium, but is at the head of his own company in the Middle West.

In the last issue of THE MIRROR there appeared a paragraph to the effect that Mr. Mercer had been sent to a sanitarium as a result of mental trouble following a long season in Dr. Jekyll and Mr. Hyde. This was also published by daily newspapers throughout the country, apparently having been sent out by some press association. But the story was not true, and THE MIRROR is not only anxious to explain the true state of the case, but to express the wish that Mr. Mercer may be able to ascertain who spread abroad a malicious and cruel story.

## W. A. BRADY WINS SUIT.

Judge Marx, sitting in the Seventh Municipal District Court, in a decision handed down a few days ago, gave judgment for the defendant in a suit brought by Walter Hitchcock against W. A. Brady, and assessed costs of the suit against the plaintiff.

The suit was for $300, plaintiff claiming this amount as due him for two weeks' salary, he having been discharged from the employ of the defendant.

Henry Goldman was attorney for the plaintiff, Dittenhoefer, Gerber and James appearing for the defendant.

## FRIARS BANQUET IN PARIS.

Several members of the Friars happened to meet in Paris recently and gave themselves a dinner at Maxim's. Friars present were Frank C. Payne, Jackson Gouraud, Billy Gould, William Sueskind, William Gard, Roderick C. Penfield, Joseph Pooton and Oscar Hammerstein.

## NEW PLAY ACCEPTED BY LAWRENCE.

Walter N. Lawrence has accepted and will produce at the Hackett Theatre next season a play called The Only Law, which has been written by Wilson Mizner and George Bronson Howard. The play is said to depict New York life.

## THE GAIETY CLOSES.

Last Saturday night the Gaiety Theatre drew its season to a close and will remain dark during July while renovations are going on. Mr. Dodson will resume his engagement in The House Next Door early in August.

## MR. AND MRS HOWARD LEASE HOTEL.

Joseph and Mrs. Howard (Mabel Barrison) have leased the Schwartz Hotel at Waukegan, Ill. Mrs. Howard is also lessee of the theatre at Waukegan.

# PLAYS AND PLAYERS IN LONDON

*(Special Correspondence of The Mirror.)*

LONDON, June 19.—It falls to my lot to have to report a rush of repertory theatres in our metropolitan midst. For some time past we have been inundated with repertory playhouse projects. Following on the lines of the famous Shakespearean companies so long run by F. R. Benson, manager-actor, also Master of Arts of Oxford University, and taking undoubtedly some useful lessons from the renowned Beerbohm Tree, often changing play-producing plans at His Majesty's Theatre, many a would-be repertory merchant has for many months past been prating and prattling in palaver and in paragraphs of his future repertory play wares.

During the last fortnight or so a couple of repertory theatre plans have emerged from the talking stage into what the late great Gladstone was wont to call "the sphere of practical politics." One of these is the scheme of the great little Frohman, who will (he has assured yours truly) start a repertory theatre of his very own either at the Duke of York's or the Hecks Theatre early next Fall, with plays by J. M. Barrie and others, no play to run more than four weeks at a time.

The other of these two repertorian plans is one just formulated by Poet Herbert Trench in conjunction with Lessee Frederick Harrison at the Haymarket. This project will start with a revival of King Lear next September, and there are others, meaning repertorian playhouse plans. Most of these, however, seem to linger, for the nonce, in the Ewigkeit.

In the meantime, a couple of quite ready repertory companies descended upon London last week and kept us critical comrades extremely busy.

You may guess how occupied we play-reviewers must have been when I tell you that each of these quick changing companies performed in each case two plays per night. No! I am wrong. On two different evenings one of these versatile companies presented four plays in one fell swoop.

The aforesaid quick changing companies were respectively the famous one from the Abbey Street Theatre, Dublin, and Miss Horniman's equally famous group of histrions from the Galety Theatre, Manchester. Of course, even such a ubiquitous critic as your gadabout GAWAIN was not able, even by the aid of his latest and most expensive theatre visiting aeroplane, to attend all the twelve or sixteen plays given in one week by each of these repertorian roamers. No. Those of us whose duty it was to assist at these offerings for press purposes had to "opt" for this or that new play or important revival. Happily, the Hibernian players put in several plays previously presented in London. That let us out, so that GAWAIN, the Wilbur-Wrightful, was able to devote himself principally to the new plays and to pass the revivals for the most part over to his understudies.

The novelties given by the Horniman company were two full grown plays, namely, The Vale of Content, a very clever and faithful translation of Sudermann's German drama, Das Glück im Winkel, and a new Icelandic romantic play entitled The Feud, written by Edward Garnett, the brilliant if not yet quite too dramatic author whose somewhat obstetric play or conversational study called The Breaking Point was fully described by me some months ago in connection with a private performance given on account of the censor having refused to license the piece. And small blame to him, say I. And so say most of us.

The Vale of Content is what Polonius would call a tragical-comical-comical-pastoral-historical-comical-tragical-pastoral sort of play. Its chief characters are a lovable middle-aged elementary schoolmaster his sweet if somewhat symbolical second wife and a very "sexual" minded bold bad baron who seeks to fascinate that frau from her fidelity to the fine fellow who has so loved and befriended her. These characters were finely played respectively by Henry Austin, Miss Darragh (who seems to have no front name), and Jules Shaw.

The Feud, presented by the Horniman Repertorians last night, is a wild and whirling drama—chopped up into fragments of feverish talk and culminating in a big Macbeth-like scene, where the chief heroine, a most volcanic vixen, seeks to lure on her impending paramour to slay one of her family's enemies—a very amorous chieftain who has "insulted" her. The impending paramour wilts at striking at his chieftain, who is lying bound in an adjacent chamber. Eventually the vixen goes to stab her insulter herself, but ends by putting out her only torch, throwing herself into her enemy's arms! Nice, isn't it?

The best acting in The Feud was that given by Mona Limerick as the would-be stabber. She will be a fine actress when she has been smoothed down and disciplined. Lewis Casson was excellent as the threatened chieftain.

The Hornimanese histrions also scored in their revivals of Widowers' Houses, by Bernard Shaw and The Silver Box by John Galsworthy. Also they presented a new front piece each evening. What work!

The aforesaid Irish company's output was not so extensive nor so varied as that of the above named company, and it consisted of about equal doses of very tiny new plays and larger sized revivals; but it was a very interesting output all the same.

Three new plays call for GAWAINEAN attention in this epistle, namely, A Modern Aspasia, The World and His Wife and The Fires of Fate. Suppose we take them in their order? We will.

A Modern Aspasia was a comedy written by an English dramatic critic—a class which does not write many plays. Nor do the British dramatic critics—whether they write plays or not—attack all plays that are not theirs, as some managers affect to believe.

But to return to A Modern Aspasia. This play, produced at a stage society private performance, was, as I said, written by a dramatic critic. That critic is Hamilton Fyfe, who criticises the drama and literature in the *Daily Mail* and other Harmsworth publications. Mr. Fyfe is a very clever and keen critic, one of the best, and quite devoid of that "superior" and "sniffy" tone which so many of our newer dramatic critics evince ad nauseam. But will ye ha' the truth on't? (as the Second Gravedigger asks). Know then that the said Fyfe has not in this play proved himself a brilliant dramatist or even a skilful playwright. He discourses, and discourses too much, and so he often nullifies his "message."

Not that his message in this case is particularly worth bothering about. It was this—so far as I understand it: When a man has one wife whom he has married at the altar and another "wife," who, as they always say on the stage, is "a wife in name only," which should be regarded as the proper or real wife, when the married wife has refused to "bear children and the unmarried wife has with apparent willingness borne the man a couple?"

"It is a nice point, and I do not remember to have met it before," as Gilbert's Lord Chancellor says in Iolanthe. And yet I have met it in a somewhat different, not to say more moral environment than friend Fyfe vouchsafed unto us. It is in a certain passage in the book of Isaiah, a passage which I feel sure is familiar to all Scripture studying MIRROR readers. But let that pass.

A Modern Aspasia—the forced reason for the title would take too long to explain—was admirably acted, but methinks it will not be seen on the regular stage. Its chief use was to show that in the gentle (and difficult) art of characterization Hamilton Fyfe has already achieved skill. Constructive power may (as Touchstone predicted of Audrey's sluttishness) "come hereafter."

The World and His Wife, adapted from Le Gran Galeoto by the celebrated Spanish dramatist Echegaray, proved also a somewhat strange play—all about a scandal which revolved around two men and one woman, instead of two women and one man, as in A Modern Aspasia. The World and His Wife was a sort of mixture of influences of Othello and Paolo and Francesca, without too much of the strength of the one and lacking the "suggestiveness" of the other. As a matter of fact, both the scandalized parties, the husband's wife and his next friend, were in-no-cent! Nevertheless, the scandal grew to such dimensions in Spanish society that there was a duel, and the husband was killed, whereupon the guiltless friend, who had always secretly but sanely loved the spotless lady, vowed to make her his in due course and to protect her forevermore. Martin Harvey as the guiltless friend, Mrs. Martin Harvey (Miss Angelita Nita de Silva) as the wife, Herbert Waring as the husband, and Mary Rorke as a sometime scandalizing but afterward sympathetic friend, all played artistically in this romantic and oftentimes pretty and pathetic play.

New drama No. 3 was The Fires of Fate, written by Sir Arthur Conan Doyle and produced by Lewis Waller at the Lyric last Tuesday. It is described as a modern morality play, and its chief thesis is, "Has a man who knows himself doomed to a lingering and sure to be fatal disease a right to commit suicide?"

The hero, a fine fellow, a young colonel of a crack Indian regiment, has to face this conundrum through several acts, having resolved at the pleading of a Christian clergyman to face the music and to keep his life as long as God wills in case it should be of use to his fellow creatures.

It does prove of use—this apparently doomed life of his—for later when he and his friends touring up the Nile are taken prisoners by an atrocious and unspeakably cruel set of Arabs the colonel seeks to defend them at the risk of his life. He is able to save them eventually, and then when just about to relapse into his recent hopeless condition it is found that the shock of an attack upon him has warded off and nullified the nervous disease which it was predicted would kill him. So all ends happily, the gallant English colonel arranging to marry a sweet American girl whom he has learned to love and who has learned to love him owing to their trip and their tribulations.

Lewis Waller acted magnificently as the sometime doomed warrior. He was finely aided by Evelyn D'Alroy as the American heroine; Agnes Thomas as her American chaperon, and Steel Barry as an artful and villainous dragoman, and Michael Sherbrooke as a French tourist. In fact, The Fires of Fate was excellently acted all round.

I regret to have to add that a well-known dramatist, St. John Hankin, has this morning fatally answered for himself the above named query as to whether a man has a right to end his own life. From news this very moment to hand, it appears that poor St. John Hankin had been for some time suffering from illness and depression and had often indicated a desire to commit suicide. Next week I propose to tell you more of this brilliant, if sometimes misguided, author and his career. For the present I can only express my sincere regret at the loss of so promising a dramatist at the early age of forty, and to add, May he rest in peace!

GAWAIN.

# NEWS OF THE STOCK COMPANIES

Landers Stevens and Georgie Cooper, who have for the past two years been playing leads with the Bishop Stock company, severed their connections with that aggregation and appeared at the Broadway, Oakland, Cal., taking the leading roles in Raffles, June 14. Their reception was the greatest ever seen in this city, and their floral gifts the most beautiful.

Sidney Ayres, for the past season leading man with the Baker Stock company, and Florence Oakley, who has been playing leads at the Valencia Theatre, San Francisco, have been engaged by Manager Bishop to play leading parts with his stock company at the Liberty, Oakland, Cal.

Helen Hill, of Oakland, Cal., a graduate of the University of California, has joined the Ethel Barrymore company and will go East with that organization.

At Millbrook Park, the Millbrook Casino (Arthur Berthelet, manager), Portsmouth, O., Sweet Lavender, June 21-26; excellent, to good business. Captain Swift, June 28-July 3. Despite very unfavorable weather conditions, this pretty little playhouse was well filled, and this season's company is by far the best ever seen at the park.

The Wilbur Kingsley Stock company will continue throughout the Summer under the management of W. R. Cody playing the parks.

Virginia Howell is now playing leads with the Leigh De Lacey Stock company at Brockton, Mass. She is an attractive actress of experience and intelligence, and during her connection with this organization has demonstrated her versatility by being cast for a variety of roles. She is also a violinist of more than ordinary skill.

The Hayward Stock company report excellent business as the result of presenting The Man from Mexico at the Oliver Theatre, Lincoln, Neb.

The Grace Hayward Stock company, playing at the Oliver, Lincoln, Neb., for the Summer, is having a phenomenal run for the hot months. The roster includes, besides the star, Grace Hayward, Lola Axtell, Earl Simmons, John Beek, Joseph Lawrence, Lew Welsh, Joseph La Valierre, Harry Smyth, Robert Jones, Lucille La Valliere, Frank Estes, Monroe Hopkins, Robert Graham, Thomas Wilcox, Jennie Lynn. The company is offering comedy and popular drama in a creditable manner. The Everett-Morley Vaudeville company intend putting out a new act soon from this city.

The Jay Quigley Players' Stock company is located at Duluth, Minn., for the Summer, and report good business thus far. Many of the members were formerly with the Mack-Leone Stock company, who made themselves popular in Duluth last season.

Charles J. Lommers is again with the Latimore and Leigh Stock company, playing the characters, directing and managing stage. At present they are playing the Hallem circuit of airdomes and things look bright for this circuit just as soon as weather permits.

Joe Lyons and Ivy Evelyn, after closing a forty weeks' engagement with Willis P. Jackson's End of the Trail company, are now in stock at Summers' Park at Hamilton, Canada.

The Paycen Stock company featuring Rachel May Clark is meeting with the best of success on the Bell-Olendorph circuit. The company is well balanced and Manager Lawrence has secured Sweet Clover from Milo Bennett, the Chicago agent. The company includes E. S. Lawrence, proprietor and manager; Eugene Powers, C. G. Allen, Edward Menlove, McLain Gates, Jack O'Donnell, Marie Gower, Grace Leith, Marie Hodkins, Maxine Rice, Louisa Shrade, Maggie May Perry, and Rachel May Clark.

Lisle Leigh, who was especially engaged for the Keith Theatre, Providence, started for a two weeks' vacation at Portland, Me., last week. Manager Moore, of the Keith House, in Portland, made Miss Leigh a very attractive offer while there to open a two weeks' engagement on June 28, in The Woman in the Case, playing the part of Claire Foster. Miss Leigh secured a release from the Providence stock for the time in question and is appearing this week in Portland. The Portland press have shown in their comment on this engagement the many friends that Miss Leigh has in that city, and her professional engagement there carries with it a large patronage for the week from admirers of her work. She expects within a few weeks' time to try out four new sketches which she has secured an option upon, and it is very possible some of these may be used as vehicles for her tour in vaudeville, which starts early in the Fall.

Harry McRae Webster arrived in New York, June 17, after producing Virginia Harned's plays at Sans Souci Park, Chicago, and was immediately engaged by Harry Davis to direct his stock company at Pittsburgh, Pa.

The Harris-Parkinson Stock company at Princeton, Ind., did good business June 20-26, and will appear at Mt. Carmel, Ill., June 27-3.

Henry McRae has taken his company to Bellingham, Wash., for the Summer.

The friends of Marion Lorne, leading lady at Parsons', Hartford, Conn., are congratulating her on the fact that next season she is to be featured in a big Broadway production by a leading metropolitan manager.

The complete roster of the Morgan-Pepple Company is as follows: W. E. La Rose, Norman Harrison, Walter J. Brooks, Charles Le Roy, Henry Gurvey, Thurman Dwight, Henri Weber, T. Dwight Pepple, Charles L. Ryland, Nelson Hunter, Lillian Shattuck, Eva Lappin, Carrie Weller, Ethyln Blaine, Edyth Morgan, and Helen Wilson.

Frederick Harrold, well-known stock actor, whose home is Columbus, O., and who formerly was with the Empire Stock and the Rosenthal Musical Stock at Minerva Park, Columbus, O., is to head a stock company opening at Idlewilde Park, Newark, O., July 4. Mr. Harrold is versatile and a clever, good looking young man.

Jane Grey, the popular leading woman at the Colonial, Columbus, O., states that she will appear in The Open Door, with Frank Worthing as her leading man, when that play opens in New York next September.

After a very successful season the Van Dyke and Eaton Stock company closed their engagement at the Alhambra, Milwaukee, Wis., June 20, the farewell performances being witnessed by packed houses. The company has disbanded for the Summer season.

July 3 is the date set for opening the theatre at Canobie Lake Park, near Lawrence, Mass., J. Fred Lees and John P. Adams having taken the lease and assumed the management, which under their direction should prove very successful. William Clifton, of the Shubert force, has been made stage director. Following are some who will appear here during July and August: Sherman Wade, who will be remembered as the original Frenchman in Peggy from Paris; James Ten Brook, Camille Clifford, of the Anna Held company, of whom it is said that her portrait has appeared in magazines more times than any stage beauty; Bessie Miller, from The Time, the Place and the Girl; Josephine Williams, who did clever work in Salvation Nell. Among the singers and dancers will be the Misses Curiloo, Powell, Koch, Wallace, Keen and Edwards, and Messrs. Knapp, Coates, Ward and Roberts. The opening bill is Bradshaw's Trouble.

Two new faces will be seen the coming season with Clarence Bennett's A Royal Slave company, Manuel Snyder and George W. Fitch, who were members of the Burwood Stock company at Omaha, Neb., last season, and are now playing a Summer engagement with the Washington Stock company at the new Airdome at Omaha.

At the Lyceum, Rochester, N. Y., Easy Money was presented here for the first time on any stage June 22. Arthur Byron was supported by Willette Kershaw as heroine and Malcolm Williams as chief of the secret service. Others who took parts were Allen Fawcette, George Spelvin, Thomas McShane, John Gardner, Alfred Hudson, Jr., Warren B. Emerson, Bennett Kilpack, Lois Frances Clark, and Katryn Keys.

# THE SUMMER PLAYS.

## NO PAUCITY OF AMUSEMENT FOR NEW YORKERS AND WARM-WEATHER TOURISTS.

### Something for Every Taste—The Long Running Comedies—Some Changes in Different Casts—What the Spring Season Brought—The Survival of the Fittest.

Despite the warm weather and the few new plays arriving on Broadway, New York theatregoers and the countless tourists who each year at this time reach town and are persistently seeking amusement find sufficient divertisement in the few theatres whose attractions are of the kind that have been able to withstand the extreme heat and the competing outdoor amusements. The list is a varied one, and in it there must be something to appeal to every taste, whether that of the hardened New York "regular" or the more easily pleased visitor from out of town.

The supplementary Spring season, always fecund in uncanny and wondrous theatrical herbage, was particularly fruitful this year, and the crop was a marvelous thing to behold. During May and June dramatists sprang from everywhere, emboldened by the Spring sun that closed several Broadway houses and so left stages available for the exhibition of their wares. Even in March there were signs, unmistakable to the experienced eye, that trailing on at the end of the regular season there was to be flotsam in plenty. In that month Meyer and Son appeared at the Garden, an uncomfortable memory for this warm weather; A Woman of Impulse at the Herald Square, which answered no good purpose save to bring back to the stage a woman it can ill afford to lose, Kathryn Kidder; The Richest Girl, at the Criterion, a play presenting Marie Doro less pleasantly than The Morals of Marcus; Sham, at Wallack's, a pleasing little comedy by Geraldine Bonner and Elmer Harris, in which Henrietta Crosman was delightful, and which served to fill out some time at that theatre; A Fool There Was, a drama with some nerve-racking emotions laid on very generously and thickly by a new dramatist, Porter Emerson Browne, came to the Liberty, and surprisingly enough lasted Mr. Hilliard the remainder of the season; and An Englishman's Home, at the Criterion, lasted but a short time, further proof that the American playgoer demands more and better theatrical fare than his British brethren. Early in April The Conflict was put on at the Garden, and the speculators outside were not so numerous that theatregoers had their clothes torn in their efforts to reach seats. It can be said, however, that Mr. Samuels' play contained one pleasing element, the acting of Robert Drouet. In that same month, too, an original comedy by Mr. Pitch, The Happy Marriage, was seen at the Garrick, proving to be a harmless enough little affair sometimes mirth-provoking, and furnishing Doris Keane, Edwin Arden, and Milton Sills opportunities for pleasing acting. One wonders, however, just what prompted Sir Charles Wyndham to procure the piece for London presentation. April was the metropolitan birth month, too, of two of the most satisfying of the Spring productions. Mr. Locke's The Climax and Mr Manners' The House Next Door. Late in April we saw Miss Nethersole's presentation of William J. Hurlbut's The Writing on the Wall at the Savoy, not altogether a satisfying offering from the author of The Fighting Hope. Some people called The Writing on the Wall a sociological play. Others called it much worse. Another play of J. Hartley Manners' came to the Lyric in May, The Great John Ganton, and in that piece George Fawcett proved his right to be ranked among the best of the American character actors. Late in May came two of the worst of the dramatic monstrosities of this supplementary season, The Narrow Path, at the Hackett, and The Game of Love, at Wallack's. The former was an impertinent drama of "New York life to-day." (God save the mark!), so atrocious that it was wisely withdrawn after a single performance, and the latter was a vulgar and a licentious play presented by a company so inferior that the pleasing acting of Gertrude Berkeley stood out like a cameo. Apropos of The Narrow Path, one tries to forget that an actress as charming as Ida Conquest was in any way connected with the mess.

The majority of the productions enumerated above met with prompt failure, and the majority of them deserved it. Of course, The Climax, The House Next Door, and even A Fool There Was are to be reckoned with as strong successes, but the three form but an infinitesimal part of the whole. The musical plays have been rather lucky, the larger number of the Spring arrivals still being features of the Summer season. A Stubborn Cinderella was the least satisfying despite its apparent success outside of Manhattan. The Boy and the Girl proved even less funny than when produced originally by the Boston Bank Officers' Association and was the feature at the Aerial Gardens for only three weeks.

The attractions now on Broadway aren't numerous but are varied enough to suit all tastes. Over at the Astor The Man from Home reached its forty-sixth week, and Henry Hall, the temporary substitute for William T. Hodge, in the title role, made a extremely pleasing impression. The remainder of the cast suffered no important change and the principal roles were adequately played by Henry Jewett, Olive Wyndham and Ira Vernon. A Gentleman from Mississippi now runs merrily on at the Aerial Gardens on the roof of the New Amsterdam, and the heat has in no way impaired the rubicund good humor of Mr. Wise. This is the fortieth week of the cheery play of Washington life, and that its clean American comedy is appreciated is evident from the fact that interest in the piece continues unabated and the box office sales are generous. That The Girl from Rector's pleases a type of theatregoer finds proof in the fact that the comedy is nearing its two hundredth performance at Weber's. J. E. Dodson until last Saturday displayed some of the most exquisite acting of the season in The House Next Door at the Gaiety Theatre, and had in his support an actress who somehow or other seems to be an enigma to any one who follows the affairs of the theatre closely, Eleanor Moretti. An actress of delightful methods, an artist to her finger tips and powers of elocution to which it is a joy to listen, Miss Moretti has appeared in productions during the past half dozen seasons in which, with the greatest ease, she has walked away with the acting honors from every one else in the cast. From the time of Hearts Are Tumps to The Road to Yesterday and Kassa, her work had been such that it seemed only a question of time when she would come into her own. Yet here again in The House Next Door one finds her in a subsidiary role, shining above the other women in the cast (and the cast contains such clever actresses as Mabel Roebuck and Fania Marinoff), and seemingly as far off from *the* one big opportunity as before. Here's hoping that it comes soon. Few deserve it more.

Going Some closed Saturday at the Maxine Elliott, and was quite as merry and youthful there as at the Belasco, where it made its first hit. The Climax continues to fill Daly's comfortably, and Leona Watson's singing is by no means the least pleasing feature of Mr. Weber's production. The Third Degree was seen at the Hudson until Saturday night, when that house closed for the Summer. Up on the roof of the New York Theatre, in the cool Jardin de Paris, The Follies of 1909 are pleasing immensely those light-hearted ones who wish merely to listen to whistleable tunes, gaze at pretty girls, and laugh at the absurdities of the past season as Mr. Ziegfeld has set them forth rather lavishly. Lillian Lorraine's aeroplane still moves nightly smoothly and jauntily about the roof of the garden, having quite recovered from the balkiness that last Tuesday night brought its pretty occupant nearly to the verge of tears. Blanche Ring is still making the Broadway patrons forget their discomfort by lulling them with the Ring method of singing unforgettable popular airs in The Midnight Sons. James T. Powers is as funny now, in the twenty-first week of Havana at the Casino, as he was at the opening performance, and the "Hello Girls" are still as winsome. Jefferson de Angelis is still singing in The Beauty Spot at the Herald Square, about his little friend who sold sea shells on the seashore, and still doing it without a lingual slip. Georgia Caine, no longer a Merry Widow, is just as fascinating in The Motor Girl at the Lyric, and sings as catarrhally and as pleasingly as when she was the amorous Sonia or the almond-eyed widow of The Sho-Gun.

The theatregoer who cannot find in the above list something to his taste is indeed hard to please.

# HONORS FOR THE STAGE.

### Arthur Wing Pinero and Herbert Beerbohm Tree Knighted.

In the distribution of honors on the official birthday of King Edward, among those knighted are Arthur Wing Pinero and Herbert Beerbohm Tree.

Arthur Wing Pinero was born in London in 1855, studied law but went on the stage in 1874, was with Sir Henry Irving in 1875 and for several seasons following. His first play, Two Hundred a Year, was produced in 1877 and was a success. Sweet Lavender, The Second Mrs. Tanqueray, Iris, and His House in Order are his plays best known in America. The Thunderbolt, one of his latest plays, will be seen in America next season.

Herbert Beerbohm Tree was also born in London, but in 1853. His parentage was German and the patronymic is Beerbohm. He went on the stage in 1878 and his first London success was made as the Rev. Robert Spaulding in William Gillette's play, The Private Secretary. Mr. Tree became manager of the Comedy Theatre in 1887 and continued there for ten years. He is now manager of His Majesty's Theatre. His greatest stage reputation has been won in Shakespearean repertoire.

## THE REOPENING OF THE SAVOY.

September 20 has been fixed upon as the date of the Fall opening of the Savoy Theatre, and the opening attraction will be Margaret Anglin in The Awakening of Helena Ritchie. Arrangements settling upon that date were concluded by Frank McKee last week.

## WILLIAM COLLIER CLOSES.

William Collier brought his season at the Garrick Theatre in The Man from Mexico to a close last Saturday night. Mr. Collier's recent discomfort caused by an ulcerated tooth in some measure hastened his determination to bring the run of the revival to an end.

# MISS ADAMS PLAYS JOAN

## PRESENTS SCHILLER'S MAID OF ORLEANS IN THE HARVARD STADIUM.

### A Company of 2,000 and an Audience of 16,000—Great Success of a Notable Open-Air Spectacular Production for the Germanic Museum of the University.

Before an audience of 16,000 Maude Adams and a company numbering 2,000 persons appeared at the Harvard Stadium, Cambridge, Mass., on the evening of June 21 in an acting version made from the Anna Stanwick translation of Schiller's Jungfrau von Orleans, the performance being given for the benefit of the Germanic Museum of Harvard University.

Necessitated by use of the Stadium, the performance was in the open air; and from the number of participants in the scenes it was much more a series of pageants than a dramatic performance.

The soldiers, citizens and figurantes were represented by students of Harvard and by members of the militia of the State of Massachusetts. The speaking characters of the play embraced many very well-known actors, and the cast was as follows:

| | |
|---|---|
| Charles VII. | Dallas Anderson |
| Queen Isabel | Dorothy Dorr |
| Agnes Sorel | Beatrice Agnew |
| Philip the Good | Wilfred North |
| Earl Dunois | E. Hales |
| La Hire | Lumsden Hare |
| Du Chatel | Frank Burbeck |
| Archbishop of Rheims | Gustave Von Seyffertitz |
| Raoul | J. Malcolm Dunn |
| Talbot | R. Peyton Carter |
| Lionel | Martin Sabine |
| Councillor of Orleans | F. B. Hersome |
| An English Herald | Francis Shannon |
| A Squire | Richard Garrick |
| Thibaut D'Arc | L. Massen |
| Margot | Lillian Spencer |
| Louison | Laura Stanley |
| Joan | Maude Adams |
| Etienne | Edward Morrissey |
| Claude Mate | Edward Lewers |
| Raimond | David Torrence |
| Bertrand | Frederick Tyler |
| Apparition of a Black Knight | Gustave Von Seyffertitz |
| Charcoal Burner | Wallace Jackson |

Owing to the fact of open air production little change of scenery was possible. The north end of the Stadium was curtained off with a blue sky cloth; in front of this, but on one side, was arranged a high mound, and at the other side was represented the facade of the Cathedral of Rheims. The lights were so handled as to emphasize the point to be observed.

As a prelude to the drama a hidden orchestra played the first movement from Beethoven's Eroica Symphony, and further bits were played from time to time during the action.

The play as given does much violence to history, representing Joan as killed on the field of battle, her body being carried off by her own men. This retrocessional, done to the strain of the funeral march from the Beethoven symphony, was particularly impressive.

The main points of difference between the English acting version of Schiller's play and the generally accepted facts of history are but two: in the person of Lionel, an English general, he has given the Maid an earthly, though innocent, love, and her death is in battle at the head of a victorious army instead of at the stake. The play as presented was in five acts, with a prologue.

The prologue opens upon a scene showing the three daughters of Thibaut D'Arc and their shepherd suitors. To them Thibaut speaks of the hopeless condition of France. From a countryman Joan seizes a helmet and, seemingly inspired, predicts the defeat of the English.

The first act shows the court of the King, dallying in the midst of national danger. To him come tidings of a victory snatched from defeat by the appearance of Joan at the ultimate moment to lead his disheartened and nearly beaten troops. Joan enters and tells to the King the story of her mission.

In the second act the siege of Orleans is raised, and in the combat Joan, in armor and bearing her holy banner, leads the French troops to victory. In single combat she slays Montgomery.

With the opening of the third act is shown the reconciliation between the Duke of Burgundy and the King and the ennobling of Joan. On the way to the coronation at Rheims the passage being disputed by the English, Joan defeats and unhelmets Lionel, an English officer. As she is about to slay him she looks at his face and drops her sword, feeling that she loves him and has broken her vow of absolute devotion to the cause.

The coronation at Rheims is the fourth act. Joan confesses her love for Lionel and indulges in bitter self-reproach. She is denounced by the King and by her own father and thrust out.

In a charcoal burner's cottage, where they have taken refuge from a storm, Joan and Raimond are shown at the opening of the fifth and last act. Recognized by the charcoal burner as "The Witch of Orleans," Joan and her companion are driven out. Queen Isabel appears with soldiers; Raimond escapes, but Joan is seized. In the meantime the French have become convinced that Joan is not a sorceress and rescue her. Taking a sword from a soldier she rushes on the battlefield, reaches the King and bears him from the fight. Mortally wounded, she is borne once more on the stage by the King and the Duke of Burgundy. She raises herself to her feet, grasps her banner and utters her last words.

The personal success of Miss Adams, and indeed, of every one of the principal characters, was undisputed. Of course, the distance of the action from the audience made it necessary to rely entirely upon the voice for expression as a facial play was totally lost. However, the acoustic properties of the Stadium proved much better than expected, and scarcely a line of dialogue was lost. It was the opinion of all critics that Miss Adams succeeded in giving just the poetic and mystic touch indicated by Schiller. Of the production in general it was the verdict that as a series of spectacular pageants it has never been equaled in this country and that as a play it was surprisingly good.

Miss Adams and every member of the cast refused to accept any compensation, and Charles Frohman in making the production is said to have spent something like $40,000 from his own pocket. The Germanic Museum fund profited about $30,000 from the performance.

## EXTREME HEAT CLOSES THEATRES.

Abruptly, Saturday morning, it was announced that owing to the extreme heat three more houses would be added to the list of those to remain dark through July and a part of August. On Friday Liebler and Company received a letter signed by every member of The Man from Home company at the Astor Theatre and reading as follows: "We have been playing at the Astor Theatre since August, 1908. The temperature is ninety degrees officially, and worse than that most of the time. We are very tired and we want a vacation. Do we get it?" In reply Liebler and Company sent word that the run would be stopped temporarily on Saturday night and resumed after a few weeks' vacation for everybody. Going Some, at Maxine Elliott's Theatre, succumbed on the same day, and the run of that piece will be resumed the first week in August. The Third Degree was to have closed Saturday, July 3, but the heat wave prompted the management to end the engagement one week earlier, and Miss Ware, Mr. Breese and the rest will try to keep cool and comfortable until Monday, Aug. 16, when the run of the play will be resumed at the Hudson. Other houses closing Saturday night were the Garrick, the Gaiety, the Grand Street, downtown, and the Bijou. The attraction at the latter house, however, A Gentleman from Mississippi, is to continue its run to-night (Tuesday) at the Aerial Gardens on the roof of the New Amsterdam Theatre

## GUY MERCER PERFECTLY SANE.

G. Carlton Guy, known professionally as Guy Mercer, is not, as has been reported, in a sanitarium, but is at the head of his own company in the Middle West.

In the last issue of THE MIRROR there appeared a paragraph to the effect that Mr. Mercer had been sent to a sanitarium as a result of mental trouble following a long season in Dr. Jekyll and Mr. Hyde. This was also published by daily newspapers throughout the country, apparently having been sent out by some press association. But the story was not true, and THE MIRROR is not only anxious to explain the true state of the case, but to express the wish that Mr. Mercer may be able to ascertain who spread abroad a malicious and cruel story.

## W. A. BRADY WINS SUIT.

Judge Marx, sitting in the Seventh Municipal District Court, in a decision handed down a few days ago, gave judgment for the defendant in a suit brought by Walter Hitchcock against W. A. Brady, and assessed costs of the suit against the plaintiff.

The suit was for $300, plaintiff claiming this amount as due him for two weeks' salary, he having been discharged from the employ of the defendant.

Henry Goldman was attorney for the plaintiff, Dittenhoefer, Gerber and James appearing for the defendant.

## FRIARS BANQUET IN PARIS.

Several members of the Friars happened to meet in Paris recently and gave themselves a dinner at Maxim's. Friars present were Frank C. Payne, Jackson Gouraud, Billy Gould, William Sueskind, William Gard, Roderick C. Penfield, Joseph Pooton and Oscar Hammerstein.

## NEW PLAY ACCEPTED BY LAWRENCE.

Walter N. Lawrence has accepted and will produce at the Hackett Theatre next season a play called The Only Law, which has been written by Wilson Mizner and George Bronson Howard. The play is said to depict New York life.

## THE GAIETY CLOSES.

Last Saturday night the Gaiety Theatre drew its season to a close and will remain dark during July while renovations are going on. Mr. Dodson will resume his engagement in The House Next Door early in August.

## MR. AND MRS HOWARD LEASE HOTEL.

Joseph and Mrs. Howard (Mabel Barrison) have leased the Schwartz Hotel at Waukegan, Ill. Mrs. Howard is also lessee of the theatre at Waukegan.

# PLAYS AND PLAYERS IN LONDON

*(Special Correspondence of The Mirror.)*

LONDON, June 19.—It falls to my lot to have to report a rush of repertory theatres in our metropolitan midst. For some time past we have been inundated with repertory playhouse projects. Following on the lines of the famous Shakespearean companies so long run by F. R. Benson, manager-actor, also Master of Arts of Oxford University, and taking undoubtedly some useful lessons from the renowned Beerbohm Tree, often changing play-producing plans at His Majesty's Theatre, many a would-be repertory merchant has for many months past been prating and prattling in palaver and in paragraphs of his future repertory play wares.

During the last fortnight or so a couple of repertory theatre plans have emerged from the talking stage into what the late great Gladstone was wont to call "the sphere of practical politics." One of these is the scheme of the great little Frohman, who will (he has assured yours truly) start a repertory theatre of his very own either at the Duke of York's or the Hecks Theatre early next Fall, with plays by J. M. Barrie and others, no play to run more than four weeks at a time.

The other of these two repertorian plans is one just formulated by Poet Herbert Trench in conjunction with Lessee Frederick Harrison at the Haymarket. This project will start with a revival of King Lear next September, and there are others, meaning repertorian playhouse plans. Most of these, however, seem to linger, for the nonce, in the Ewigkeit.

In the meantime, a couple of quite ready repertory companies descended upon London last week and kept us critical comrades extremely busy.

You may guess how occupied we play-reviewers must have been when I tell you that each of these quick changing companies performed in each case two plays per night. No! I am wrong. On two different evenings one of these versatile companies presented four plays in one fell swoop.

The aforesaid quick changing companies were respectively the famous one from the Abbey Street Theatre, Dublin, and Miss Horniman's equally famous group of histrions from the Galety Theatre, Manchester. Of course, even such a ubiquitous critic as your gadabout GAWAIN was not able, even by the aid of his latest and most expensive theatre visiting aeroplane, to attend all the twelve or sixteen plays given in one week by each of these repertorian roamers. No. Those of us whose duty it was to assist at these offerings for press purposes had to "opt" for this or that new play or important revival. Happily, the Hibernian players put in several plays previously presented in London. That let us out, so that GAWAIN, the Wilbur-Wrightful, was able to devote himself principally to the new plays and to pass the revivals for the most part over to his understudies.

The novelties given by the Horniman company were two full grown plays, namely, The Vale of Content, a very clever and faithful translation of Sudermann's German drama, Das Glück im Winkel, and a new Icelandic romantic play entitled The Feud, written by Edward Garnett, the brilliant if not yet quite too dramatic author whose somewhat obstetric play or conversational study called The Breaking Point was fully described by me some months ago in connection with a private performance given on account of the censor having refused to license the piece. And small blame to him, say I. And so say most of us.

The Vale of Content is what Polonius would call a tragical-comical-comical-pastoral-historical-comical-tragical-pastoral sort of play. Its chief characters are a lovable middle-aged elementary schoolmaster his sweet if somewhat symbolical second wife and a very "sexual" minded bold bad baron who seeks to fascinate that frau from her fidelity to the fine fellow who has so loved and befriended her. These characters were finely played respectively by Henry Austin, Miss Darragh (who seems to have no front name), and Jules Shaw.

The Feud, presented by the Horniman Repertorians last night, is a wild and whirling drama—chopped up into fragments of feverish talk and culminating in a big Macbeth-like scene, where the chief heroine, a most volcanic vixen, seeks to lure on her impending paramour to slay one of her family's enemies—a very amorous chieftain who has "insulted" her. The impending paramour wilts at striking at his chieftain, who is lying bound in an adjacent chamber. Eventually the vixen goes to stab her insulter herself, but ends by putting out her only torch, throwing herself into her enemy's arms! Nice, isn't it?

The best acting in The Feud was that given by Mona Limerick as the would-be stabber. She will be a fine actress when she has been smoothed down and disciplined. Lewis Casson was excellent as the threatened chieftain.

The Hornimanese histrions also scored in their revivals of Widowers' Houses, by Bernard Shaw and The Silver Box by John Galsworthy. Also they presented a new front piece each evening. What work!

The aforesaid Irish company's output was not so extensive nor so varied as that of the above named company, and it consisted of about equal doses of very tiny new plays and larger sized revivals; but it was a very interesting output all the same.

Three new plays call for GAWAINEAN attention in this epistle, namely, A Modern Aspasia, The World and His Wife and The Fires of Fate. Suppose we take them in their order? We will.

A Modern Aspasia was a comedy written by an English dramatic critic—a class which does not write many plays. Nor do the British dramatic critics—whether they write plays or not—attack all plays that are not theirs, as some managers affect to believe.

But to return to A Modern Aspasia. This play, produced at a stage society private performance, was, as I said, written by a dramatic critic. That critic is Hamilton Fyfe, who criticises the drama and literature in the *Daily Mail* and other Harmsworth publications. Mr. Fyfe is a very clever and keen critic, one of the best, and quite devoid of that "superior" and "sniffy" tone which so many of our newer dramatic critics evince *ad nauseam*. But will ye ha' the truth on't? (as the Second Gravedigger asks). Know then that the said Fyfe has not in this play proved himself a brilliant dramatist or even a skillful playwright. He discourses, and discourses too much, and so he often nullifies his "message."

Not that his message in this case is particularly worth bothering about. It was this—so far as I understand it: When a man has one wife whom he has married at the altar and another "wife," who, as they always say on the stage, is "a wife in name only," which should be regarded as the proper or real wife, when the married wife has refused to "bear children and the unmarried wife has with apparent willingness borne the man a couple?"

"It is a nice point, and I do not remember to have met it before," as Gilbert's Lord Chancellor says in Iolanthe. And yet I have met it in a somewhat different, not to say more moral environment than friend Fyfe vouchsafed unto us. It is in a certain passage in the book of Isaiah, a passage which I feel sure is familiar to all Scripture studying MIRROR readers. But let that pass.

A Modern Aspasia—the forced reason for the title would take too long to explain—was admirably acted, but methinks it will not be seen on the regular stage. Its chief use was to show that in the gentle (and difficult) art of characterization Hamilton Fyfe has already achieved skill. Constructive power may (as Touchstone predicted of Audrey's sluttishness) "come hereafter."

The World and His Wife, adapted from Le Gran Galeoto by the celebrated Spanish dramatist Echegaray, proved also a somewhat strange play—all about a scandal which revolved around two men and one woman, instead of two women and one man, as in A Modern Aspasia. The World and His Wife was a sort of mixture of influences of Othello and Paolo and Francesca, without too much of the strength of the one and lacking the "suggestiveness" of the other. As a matter of fact, both the scandalized parties, the husband's wife and his next friend, were in-no-cent! Nevertheless, the scandal grew to such dimensions in Spanish society that there was a duel, and the husband was killed, whereupon the guiltless friend, who had always secretly but sanely loved the spotless lady, vowed to make her his in due course and to protect her forevermore. Martin Harvey as the guiltless friend, Mrs. Martin Harvey (Miss Angelita Nita de Silva) as the wife, Herbert Waring as the husband, and Mary Rorke as a sometime scandalising but afterward sympathetic friend, all played artistically in this romantic and oftentimes pretty and pathetic play.

New drama No. 3 was The Fires of Fate, written by Sir Arthur Conan Doyle and produced by Lewis Waller at the Lyric last Tuesday. It is described as a modern morality play, and its chief thesis is, "Has a man who knows himself doomed to a lingering and sure to be fatal disease a right to commit suicide?"

The hero, a fine fellow, a young colonel of a crack Indian regiment, has to face this conundrum through several acts, having resolved at the pleading of a Christian clergyman to face the music and to keep his life as long as God wills in case it should be of use to his fellow creatures.

It does prove of use—this apparently doomed life of his—for later when he and his friends touring up the Nile are taken prisoners by an atrocious and unspeakably cruel set of Arabs the colonel seeks to defend them at the risk of his life. He is able to save them eventually, and then when just about to relapse into his recent hopeless condition it is found that the shock of an attack upon him has warded off and nullified the nervous disease which it was predicted would kill him. So all ends happily, the gallant English colonel arranging to marry a sweet American girl whom he has learned to love and who has learned to love him owing to their trip and their tribulations.

Lewis Waller acted magnificently as the sometime doomed warrior. He was finely aided by Evelyn D'Alroy as the American heroine; Agnes Thomas as her American chaperon, and Steel Barry as an artful and villainous dragoman, and Michael Sherbrooke as a French tourist. In fact, The Fires of Fate was excellently acted all round.

I regret to have to add that a well-known dramatist, St. John Hankin, has this morning fatally answered for himself the above named query as to whether a man has a right to end his own life. From news this very moment to hand, it appears that poor St. John Hankin had been for some time suffering from illness and depression and had often indicated a desire to commit suicide. Next week I propose to tell you more of this brilliant, if sometimes misguided, author and his career. For the present I can only express my sincere regret at the loss of so promising a dramatist at the early age of forty, and to add, May he rest in peace!

GAWAIN.

# NEWS OF THE STOCK COMPANIES

Landers Stevens and Georgie Cooper, who have for the past two years been playing leads with the Bishop Stock company, severed their connections with that aggregation and appeared at the Broadway, Oakland, Cal., taking the leading roles in Raffles, June 14. Their reception was the greatest ever seen in this city, and their floral gifts the most beautiful.

Sidney Ayres, for the past season leading man with the Baker Stock company, and Florence Oakley, who has been playing leads at the Valencia Theatre, San Francisco, have been engaged by Manager Bishop to play leading parts with his stock company at the Liberty, Oakland, Cal.

Helen Hill, of Oakland, Cal., a graduate of the University of California, has joined the Ethel Barrymore company and will go East with that organization.

At Millbrook Park, the Millbrook Casino (Arthur Berthelet, manager), Portsmouth, O., Sweet Lavender, June 21-26; excellent, to good business. Captain Swift, June 28-July 3. Despite very unfavorable weather conditions, this pretty little playhouse was well filled, and this season's company is by far the best ever seen at the park.

The Wilbur Kingsley Stock company will continue throughout the Summer under the management of W. R. Cody playing the parks.

Virginia Howell is now playing leads with the Leigh De Lacey Stock company at Brockton, Mass. She is an attractive actress of experience and intelligence, and during her connection with this organization has demonstrated her versatility by being cast for a variety of roles. She is also a violinist of more than ordinary skill.

The Hayward Stock company report excellent business as the result of presenting The Man from Mexico at the Oliver Theatre, Lincoln, Neb.

The Grace Hayward Stock company, playing at the Oliver, Lincoln, Neb., for the Summer, is having a phenomenal run for the hot months. The roster includes, besides the star, Grace Hayward, Lola Axtell, Earl Simmons, John Beek, Joseph Lawrence, Lew Welsh, Joseph La Vallerre, Harry Smyth, Robert Jones, Lucille La Valliere, Frank Estes, Monroe Hopkins, Robert Graham, Thomas Wilcox, Jennie Lynn. The company is offering comedy and popular drama in a creditable manner. The Everett-Morley Vaudeville company intend putting out a new act soon from this city.

The Jay Quigley Players' Stock company is located at Duluth, Minn., for the Summer, and report good business thus far. Many of the members were formerly with the Mack-Leone Stock company, who made themselves popular in Duluth last season.

Charles J. Lommers is again with the Latimore and Leigh Stock company, playing the characters, directing and managing stage. At present they are playing the Hallem circuit of airdomes and things look bright for this circuit just as soon as weather permits.

Joe Lyons and Ivy Evelyn, after closing a forty weeks' engagement with Willis P. Jackson's End of the Trail company, are now in stock at Summers' Park at Hamilton, Canada.

The Payeen Stock company featuring Rachel May Clark is meeting with the best of success on the Bell-Olendorph circuit. The company is well balanced and Manager Lawrence has secured Sweet Clover from Milo Bennett, the Chicago agent. The company includes E. S. Lawrence, proprietor and manager; Eugene Powers, C. G. Allen, Edward Menlove, McLain Gates, Jack O'Donnell, Marie Gower, Grace Leith, Marie Hodkins, Maxine Rice, Louisa Shrade, Maggie May Perry, and Rachel May Clark.

Lisle Leigh, who was especially engaged for the Keith Theatre, Providence, started for a two weeks' vacation at Portland, Me., last week. Manager Moore, of the Keith House, in Portland, made Miss Leigh a very attractive offer while there to open a two weeks' engagement on June 28, in The Woman in the Case, playing the part of Claire Foster. Miss Leigh secured a release from the Providence stock for the time in question and is appearing this week in Portland. The Portland press have shown in their comment on this engagement the many friends that Miss Leigh has in that city, and her professional engagement there carries with it a large patronage for the week from admirers of her work. She expects within a few weeks' time to try out four new sketches which she has secured an option upon, and it is very possible some of these may be used as vehicles for her tour in vaudeville, which starts early in the Fall.

Harry McRae Webster arrived in New York, June 17, after producing Virginia Harned's plays at Sans Souci Park, Chicago, and was immediately engaged by Harry Davis to direct his stock company at Pittsburgh, Pa.

The Harris-Parkinson Stock company at Princeton, Ind., did good business June 20-26, and will appear at Mt. Carmel, Ill., June 27-3.

Henry McRae has taken his company to Bellingham, Wash., for the Summer.

The friends of Marion Lorne, leading lady at Parsons', Hartford, Conn., are congratulating her on the fact that next season she is to be featured in a big Broadway production by a leading metropolitan manager.

The complete roster of the Morgan-Pepple Company is as follows: W. E. La Rose, Norman Harrison, Walter J. Brooks, Charles Le Roy, Henry Gurvey, Thurman Dwight, Henri Weber, T. Dwight Pepple, Charles L. Ryland, Nelson Hunter, Lillian Shattuck, Eva Lappin, Carrie Weller, Ethyln Blaine, Edyth Morgan, and Helen Wilson.

Frederick Harrold, well-known stock actor, whose home is Columbus, O., and who formerly was with the Empire Stock and the Rosenthal Musical Stock at Minerva Park, Columbus, O., is to head a stock company opening at Idlewilde Park, Newark, O., July 4. Mr. Harrold is versatile and a clever, good looking young man.

Jane Grey, the popular leading woman at the Colonial, Columbus, O., states that she will appear in The Open Door, with Frank Worthing as her leading man, when that play opens in New York next September.

After a very successful season the Van Dyke and Eaton Stock company closed their engagement at the Alhambra, Milwaukee, Wis., June 20, the farewell performances being witnessed by packed houses. The company has disbanded for the Summer season.

July 3 is the date set for opening the theatre at Canobie Lake Park, near Lawrence, Mass., J. Fred Lees and John P. Adams having taken the lease and assumed the management, which under their direction should prove very successful. William Clifton, of the Shubert force, has been made stage director. Following are some who will appear here during July and August: Sherman Wade, who will be remembered as the original Frenchman in Peggy from Paris; James Ten Brook, Camille Clifford, of the Anna Held company, of whom it is said that her portrait has appeared in magazines more times than any stage beauty; Bessie Miller, from The Time, the Place and the Girl; Josephine Williams, who did clever work in Salvation Nell. Among the singers and dancers will be the Misses Curtice, Powell, Koch, Wallace, Keen and Edwards, and Messrs. Knapp, Coates, Ward and Roberts. The opening bill is Bradshaw's Trouble.

Two new faces will be seen the coming season with Clarence Bennett's A Royal Slave company, Manuel Snyder and George W. Fitch, who were members of the Burwood Stock company at Omaha, Neb., last season, and are now playing a Summer engagement with the Washington Stock company at the new Airdome at Omaha.

At the Lyceum, Rochester, N. Y., Easy Money was presented here for the first time on any stage June 22. Arthur Byron was supported by Willette Kershaw as heroine and Malcolm Williams as chief of the secret service. Others who took parts were Allen Fawcette, George Speivin, Thomas McShane, John Gardner, Alfred Hudson, Jr., Warren B. Emerson, Bennett Kilpack, Lois Frances Clark, and Katryn Keys.

# THE OLDEST STOCK.

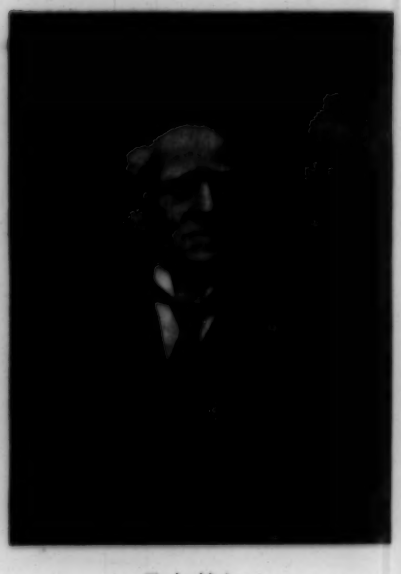
## THE LONGEST CONTINUOUS COMPANY IN AMERICA IS IN WILLIAMSBURG.

### Charles Herbert Has a Benefit After Fourteen Years of Service—The Company a Quarter of a Century Old—Actors in the Same Surroundings Ten and Twelve Years.

In a theatre in Greater New York that has housed a stock company for twenty-five seasons the veteran of the company had a benefit on Monday night in recognition of fourteen years' service.

The theatre is Phillips' Lyceum, at 84 Montrose avenue, Williamsburgh, and the veteran is Charles Herbert, who will be seventy-four years of age in October and who still looks forward to many years of usefulness upon the stage. Every seat in the house was sold out at advanced prices more than a week before the date announced for the benefit, and the receipts were more than $700, which is a large figure when you consider that the house only seats 1,000 and the usual scale of prices is from twenty to fifty cents, with box seats at seventy-five cents.

A stock company was first installed in what is now Phillips' Lyceum Theatre in 1884. The building was called Germania Hall prior to that date, and the name was then changed to The People's Theatre, the christening being by Harry C. Miner, a friend of Louis A. Phillips, who was then a



Charles Herbert.

silent partner in the house, but is now sole owner and manager. When Mr. Phillips took entire charge of the house in 1902 the theatre adopted its present name. It is said that a building devoted to amusement purposes has stood upon the site now occupied by the theatre ever since 1812.

Phillips' Lyceum Theatre is the only frame building in Greater New York city which complies with the fire laws far enough to permit of theatrical performances being given therein. The exterior walls are of wood, but the wall which forms the proscenium arch is of brick and every partition wall in the building is filled with brick and plaster. The exits are numerous and of unusual width. As a result of the rigid requirements made by the city authorities after the Iroquois Theatre fire in Chicago, Mr. Phillips spent over $26,000 in making the structure more fireproof.

Charles Herbert, for whom the benefit was given last night, was born in London on Oct. 12, 1835, but did not go on the stage until 1869, when he was thirty-four years old. His first engagement was in support of Fannie B. Price, and his first appearance was at Mansfield, O., where they played Fanchon. Miss Price was a star, well known in her day, who preferred heavy leading roles. While in her company Mr. Herbert appeared in Macbeth, Fanchon, The Pearl of Savoy and other plays. Later he was with Milton Nobles in The Black Crook, and with Kiralfy's Humpty-Dumpty, in which he played eight parts. He then joined Garry Hough and was with John D. Ford at Baltimore in 1873, playing in Baltimore and Washington under Mr. Ford's management for five years. During this engagement he appeared in support of the most prominent stars of the day, among them being Adelaide Neilson, John T. Raymond, Charlotte Cushman, and Madame Januschek. The company will close its season on Saturday night, but Mr. Herbert has already been engaged for next season, and on the re-opening of the theatre, Aug. 21, he will resume his old position as dean of the *corps du theatre*, in which his popularity is great and is rivalled by the deep affection in which he is held by the regular patrons of the theatre.

The benefit to Mr. Herbert was suggested by Mrs. Julius Scharman, who, as Kathleen Harry, was a member of the stock company for one season. Mrs. Scharman was in the cast last night in further compliment to Mr. Herbert.

Louis A. Phillips.

Louis A. Phillips, owner and proprietor of the theatre, although he has more than thirty-five years of experience in the amusement field, is only a little over fifty years old, as he began his work in this line when only eighteen years old. His first experience was as assistant manager of the old Turn Hall, in the immediate neighborhood of the theatre which now bears his name. At the age of twenty-one Mr. Phillips was selected as manager and maintained his connection with this enterprise until 1902, when he took over the interests of the other partners in Phillips' Lyceum Theatre and gave it his name. At various times Mr. Phillips has had outside interests in the Seaside Pavilion, the Summer Pavilion, the Iron Pier at Rockaway Beach, a café and hotel at Holland Station, Rockaway Beach, and now controls Columbia Cottage at Holland's, Rockaway Beach.

To a representative of THE MIRROR, Mr. Phillips said:

"In the amusement field I think I can claim as broad an experience as any manager in the country. I have handled drama, comedy, vaudeville, circus and zoo, and have been general caterer for picnics, excursions, weddings, banquets and political meetings of many kinds. But the greatest part of my experience, and that which has proved by far the most valuable to me, is the experience gained right here in my own locality, which has enabled me to conduct my theatre and stock company as a neighborhood enterprise.

"Williamsburg has always been more or less of a foreign-speaking locality. In my earlier experience the neighborhood was largely German speaking, now Yiddish has taken its place. Yet I have been able to hold my clientele because the increase of population has been such that the English speaking population, while it has, perhaps, decreased in percentage relative to the total, has, nevertheless, increased in actual number.

"My clientele seems to prefer the plays which may be classed as 'society melodrama,' but does not care much for the absolute blood and thunder melodrama once so popular. I should say that their taste for refinement in theatrical performances increases from year to year. There has been a stock company in the house for twenty-five years, and I have been interested in it for fifteen years. As we play more than forty weeks each year, changing the bill each week, that would make about 1,000 plays presented since the stock company was organized.

"No, I cannot say what has been the most popular play with my audiences, as there are several to compete for this position. We give but nine performances a week, and, as the capacity of the house is small, it is not a very uncommon thing to have every seat in the house sold for every performance of the week. As the theatre depends almost entirely upon the immediate neighborhood for its patronage, I do little newspaper advertising, depending chiefly upon billboards and window cards. There is a regular clientele for the Monday night audiences, and if the show pleases these tell their friends and the friends come to see it.

"Most of the regular members of the stock company have been here a long time. The oldest, not only in point of years but in service, is Mr. Herbert, who has been here fourteen years. Henry Keen, stage director, has been here nine years; John Curley, twelve; Harry Shapley, ten; Pearl Gray, P. J. Conroy, Alice Meredith and Carrie Roe, three years each, and Forrest Stanley, two years. In the business and working staff George Frank, musical director, has been in my employ twenty-eight years; Frank Pfeiffer, stage manager, nine; Willie Jonns, janitor, thirteen; Robert Benjamin, scenic artist, four; William Conlin, advertising agent, seven; Joseph Beck, treasurer, seventeen; John Bonacy, engineer, five; Edward Josenhaus, stage carpenter, seven; George Yeckers, electrician, two; Phil Matthews, property man, ten.

"Despite the number of foreign speaking settlers in Williamsburg, I see no reason why we may not have another twenty-five years of success with our stock company at this theatre. The children of the immigrant always patronize the English speaking theatre and very often the immigrant does so himself when he has acquired the language."

# WHY NOT GOOD MUSIC?

## AMERICAN POPULAR MUSIC NEED NOT NECESSARILY BE "TRASH."

### Gentle Observations by "C Sharps" Upon Things Musical and Otherwise—Visits to the Several Musical Comedies of the Silly Season—Songs and Singers Reviewed.

I believe that if composers of modern music comedy which afflicts the ear at the various theatres in New York were forced to make the rounds and pass judgment on this or that tune from a musical standpoint, they would flee dismayed from the general harmonic slaughter, and forswear "trash," or the gentle art of plagiarism for ever. Not that light music or song hits are generally submitted to critical analysis by technicians in harmony, or counterpoint, but if they were a revolution would set in, and music would have to be written by real musicians for sweet music's sake, and not for the lure of the elusive dollar, which, after all, is but a golden dream or nightmare on the part of a composer, for the "dear old public," fickle, volatile and erratic in its likes and dislikes, finally ends by a hearty support of the best it can buy in musical comedy—i. e., witness the success of Havana, the only real comic opera heard in New York this season. Candy shops may come and go, The Boy and Girl play tag in and out of the Amsterdam, but Havana still merrily telephones the people to come in out of the sun and hear a pretty tune. Popular music is like the little girl with the curl in the middle of her forehead—when "it is good it is very, very good, but when it is bad it is horrid."

I have just returned from a progressive week-end at the theatres: Havana at the Casino, an English importation, which Congress should exempt from taxation; The Beauty Spot at the Herald Square (shades of the vanished but not forgotten Robin Hood—how could you?); The Boy and the Girl at the Aerial Roof, now fled to pastures new; The Midnight Sons at the Broadway; The Follies at the Jardin de Paris, and last, but not least, The Motor Girl at the Lyric. And there you have the latest musical dishes on Broadway's menu, and one as musically like another as two peas. Five by American composers and one by an Englishman, who, God bless him! was responsible for Florodora, The Geisha, etc. We will never forget the entrancing swing of "I Want to Be a Military Man," equaled only by "Girls" of The Merry Widow; "The Florodora Sextette," from which evolved numberless imitations, and "The Jewel of Asia" and "Star of My Soul" from The Geisha—beautiful numbers.

Mr. Herbert, the "King of Orchestrators" in America, and self-confessed musician, has really been "caught with the goods," for Mr. Herbert has and will write real music, in spite of 'em. And I do not think he has suffered financially from his hors du combat with the American public—still, they insist the public doesn't want good music, and that managers won't produce it. Why does Mr. Savage, then, invariably fly to Europe for his subsequent successes, and Mr. Frohman likewise?

Messrs. Shubert and Klaw and Erlanger have more or less patronized American wares, while Cohan and Harris manufacture their own. George Cohan, wit, humorist, playwright and composer, cracks a musical pun as he cracks a joke, but it is mostly on you. Now Mr. Cohan has achieved phenomenal success, and I wish him all luck, but that same success has been won through the medium of his own inimitable personality and genius of satire, certainly not as a musician. Indeed, if I am not mistaken, Mr. Cohan in moments of musical inspiration *whistles* his themes into the willing ear of his musical director, who fits in a little, *very* little, harmony, adds a bit more veneer, and there you are—"Yankeedoodleism" by the yard—some by-play to the gallery, an eccentric dance, money in the box office and the usual standard of success is attained.

How delightful when a manager with the courage of his ideals and a bit of spare cash looms on the theatrical horizon and produces an attraction simply because he thinks it has artistic merit and he likes it. This happened somewhat in that way, with the remarkable little play now running at Daly's called The Climax. While not strictly a musical play, it yet has music as its theme, and one really beautiful number is "The Song of the Soul," which, strange to relate, notwithstanding the fact that it is neither a comic song nor "trash," is enjoying a large and steadily increasing sale.

Of course the book of an opera is largely instrumental in its success. Victor Herbert's Algeria failed partially on this account, as did Tom Jones, the beautiful lyric score of Edward German, in which Louise Gunning starred last year. The former is to be deeply regretted, as Algeria was one of Mr. Herbert's best works. The cast was incompetent, which, too, is a serious drawback to the success of a musical play. I wonder why so little importance is placed upon the vocal ability of the leading artists in musical work to-day. Take The Beauty Spot, for instance. Of course, Mr. De Angelis is not expected to sing, for he is a comedian. (The comedian who can sing will play the neatest and most paradoxical joke on the public ever conceived.) Miss Clarke, one of the most delightful ingenues on the stage, is a charming actress of refinement and grace, but alas! Miss Clarke cannot sing. Three top notes form the tout ensemble of her voice, as I remember. Naturally, these are called constantly in use, and the result, a loss of good diction, which means that the words of her songs are not heard. And that, of course, is irritating to an audience in spite of itself. "The Song of the Sea," Miss Clarke's opening number, not particularly varying from other "Songs of the Sea" which I have seen (for they are never heard) would have been much more interesting and added materially to the charm of her entrance had we known, apart from the programme, just what Miss Clarke was singing about. She was surrounded by a bevy of young ladies and gentlemen who were vocally as vague in the expression of their feelings about the sea (for I surmise they were talking of the sea). In fact, they *were* at sea, and so was I.

"Creole Days," sung next on the programme, by Mr. McFarlane, disclosed a real voice, and also a very pretty song. It was manfully and sincerely delivered, and I quite understood and agree with Mr. McFarlane in all his sentiments concerning "Creole Days."

I imagined what "Goo-Goo" was about, again through the delicious pantomime of Miss Clarke, and an occasional reflection by Mr. McFarlane, who appeared to listen very intelligently to what "Goo-Goo" had to say. (If you are still in the dark I will inform you that "Goo-Goo" was all about a baby.)

"A Prince of Borneo" was a rattling good piece of ragtime, twin brother to all the dear old cake walks of forgotten days.

Then "Foolish Questions," the really, truly funny song of The Beauty Spot. "Coo-ee," sung by a pretty little lady whose intentions were most honorable, but whose voice was not.

"Boys Will Be Boys" proved to be a good swinging number, and the "Hammock Duet" was really pretty, musically, scenically and all around—and so on, ad infinitum.

The Candy Shop has moved to Chicago, but proved to be a heterogeneous mass of glucose melodies very well orchestrated. In fact, the effects in the orchestra was the surprise party of The Candy Shop. "Mr. Othello" was an excellent piece of syncopation, well sung by Louise Dresser, and a little Chinese love song proved melodious, harmonious and pretty.

Then, the poor "Boy and the Girl"—may they rest in peace. But it was worth while sitting through ten times over to hear Marie Dressler sing "I'm Just a Respectable Working Girl." "You-La," whose similarity to "Yip Ti Addy Yi Ay" was the most remarkable thing about it, was also very well sung by Miss Dressler.

A splendid voice was revealed in Marion Garson, who sang "In Yucatan" like a real live prima donna. I hope she will sing again some time in New York. I heard every word she said.

Three very pretty songs of really musical value which recently came to my notice, are "Pansies Mean Thoughts," "Faded Rose," by Caro Roma, and "In the Land of To-morrow," by William Frederick Peters. This last song, which was sung in New York by Edith Helena, is a beautiful number.

America, the greatest music loving race in the world and the most lavish supporter of grand opera, should also rang high as a music producing nation. We have the brain, temperament and ability. The American voice is coming to the fore; why not the composer? And still we have yet to hear the first American grand opera. There is as unlimited opportunity and material for big heroic themes here as in Europe.

We are in the midst of a social upheaval, have just passed through a financial panic, and are about to engage in a race war. The Story of the South, past abolition, present prohibition—what greater events, national or otherwise greater—have transpired to form motifs for symphony operas or even musical comedy.

The American artist has not yet learned to emotionalize. There lies the secret of European success. We are afraid of emotion; they are proud of it. The Gallic subtlety or Teutonic ponderosity or Latin langour in music we may dislike, but it still paints its effects in beautiful colors, and to create atmosphere that should be the aim of the composer based on a solid musical foundation, for no one can really attain success without serving his apprenticeship.

More anon of The Motor Girl and her contemporaries—only lack of space forbids further mention of this ravishing young woman in her musical setting.

C. SHARPE.

## R. E. JOHNSTON'S PLANS.

R. E. Johnston returned from Europe on the *Lusitania*, June 25.

Mr. Johnston will have under his management next season Pepita Arriola, an eleven-year-old Spanish violinist; Jascha Bron, another boy violinist; Thibaud, a grown-up violinist; Maud Allan, a dancer; Liza Lehmann and a quartette; Beecham's London Symphony Orchestra; Thomas Quinlan, an Irish tenor; Elsie Playfair, an Australian violinist; Madame Lillian Nordica, and other artists not yet announced.

While abroad Mr. Johnston arranged with Andreas Dippel to give twelve Sunday night concerts at the Metropolitan Opera House during the season.

## MRS. HOPPER-BROWN HAS A PARTY.

Edna Wallace Hopper (Mrs. A. O. Brown) sailed for Europe Saturday on the *St. Louis* and on the evening previous entertained a party of guests at dinner at the Arrowhead Inn. Her guests included Mrs. Leslie Carter, Mr. and Mrs. Sam H. Harris, Mr. and Mrs. L. G. Young, Louis Payne, George M. Cohan, in whose play, The Harrigan Girl, Miss Hopper will be sent next season, and A. O. Brown and Arthur Barney.

# THE ACTORS' SOCIETY.

## THE RECEPTION TO NEW AND OLD OFFICERS WEDNESDAY NIGHT.

**Wright Huntington Tries a Novel Experiment —Mr. Morey Takes a Vacation and Becomes a "Fan"—Ka'e Jepson Again Engaged for Polly of the Circus—A Letter from a Lady Who "Desires" to Be "a Actress"—President Wise Becomes an Aerial Star Atop the Amsterdam—Gossip.**

*Photo Innis & Keifer, Columbus, O.*

The portrait above is an excellent likeness of that admirable character actress Kate Jepson, who has been re-engaged for the comedy character role of Mandy, the colored housekeeper, in Frederic Thompson's Polly of the Circus, a part in which she scored heavily last season. With that production Miss Jepson will open her season June 29 at Asbury Park, going directly to Salt Lake City and later to Los Angeles. Early last season Miss Jepson undertook successfully a vaudeville tour in company with her brother, the late Eugene Jepson, playing the manicure in George Ade's sketch, The Mayor and the Manicure, and continuing until Mr. Jepson's death. At the time of Florence Roberts' appearance here Miss Jepson was among the most favorably received of the players in that star's support, and numerous engagements with leading stock companies in Brooklyn, Columbus and other cities throughout the country have given her an experience which, strengthening her undeniable talent, has placed her well up at the head of the class of players of which she is such a valuable member.

The reception to be tendered the new officers of the society and those, as well, who are withdrawing from their duties, takes place at the rooms of the society tomorrow night (Wednesday), and gives promise of eclipsing the three or four enjoyable receptions given earlier in the season just ending, as delightful as they were. Preparations have been going on for some weeks past in the hands of a competent committee.

Wright Huntington, who has been in town during the past week, is about to start out on a novel search for players for the stock company he is to present in Terre Haute, Ind., next season. Mr. Huntington will make a tour of the cities throughout New England maintaining stock companies, and watching carefully the work of the players in the various organizations, he will pick out those whose methods appeal to him most, choosing them either for his Terre Haute season or "getting a line" on their capability, which information he expects to find convenient whenever in the future he needs a player. Outside of New England, too, he will visit those cities within easy distance where stock organizations have made reputations for themselves. Mr. Huntington expects to duplicate in Terre Haute the success with which he met in Fort Wayne last season. In Terre Haute he will occupy the theatre visited by the touring companies playing that city, moving to some nearby town for the nights on which the house is needed by the traveling organizations. In this way the proprietor of the theatre will always be sure of having an attraction on his stage, and the scheme, so admirably planned by Mr. Huntington, should appeal to those Western managers who are constantly clamoring that the bookings they receive from New York headquarters are not satisfactory nor plentiful enough to keep their houses open six nights in the week. Who knows but that Mr. Huntington may be a pioneer blazing a trail in a field of great future importance?

H. Nelson Morey, the new secretary of the society, previous to taking on the duties of that post Thursday, is having a bit of a holiday, although he has not left town. Mr. Morey has become a confirmed "fan," and now the Polo Grounds and the American League Park have no more faithful patron. During his vacation, too, Mr. Morey has acquired some tan and a pound or two more of weight.

John J. Pierson has been engaged by Klaw and Erlanger for the heavy role in The Barrier, which opens next September. Mr. Pierson for the past three seasons has been playing an important role in The Round-Up.

To-night President Wise and his Gentleman from Mississippi company move from the Bijou, where they have been playing constantly for thirty-nine weeks, to the Aerial Gardens on the roof of the New Amsterdam Theatre. The delightful comedy and the cool and attractive surroundings of its new home should prove a Summer combination hard to beat in the amusement field.

Louis R. Grisel has been engaged by Henry B. Harris for one of that manager's productions next season.

Wagenhals and Kemper have engaged Harry English to play Joe Brooks in one of the Paid in Full companies next season.

Ogden Stevens has been engaged through the society for one of the leading roles in The Dollar Mark, the Broadhurst play which is to open Wallack's Theatre in August.

Louise Kent, for the past three seasons second and leading woman of the Baker Stock company at Portland, Ore., has gone into vaudeville, presenting her own sketch, Sold. Miss Kent is supported by Donah Benrimo and William V. Mong. She is playing the Pantages circuit, having opened at Spokane, Wash., June 13. In vaudeville, as in her former field, Miss Kent is maintaining her reputation for the beauty and taste of her elaborate gowns.

J. R. Furlong is to appear in The Virginian next season.

Edith Campbell, last season with Robert Mantell, has entered into a five years' contract with McKee Rankin, under the terms of which she will star in plays suited to her talent.

Claudia Lucas is now with the Poli Stock company at Wilkes-Barre, Pa., a company of which Franklyn Munnell, another prominent society member, is leading man.

Louise Rial, last season with Maxine Elliott, is filling a supplementary Summer season with Mary Mannering.

In the mail coming into the hands of the retiring Secretary Seybolt there are often epistolary curiosities, but the three here appended appear to be "the limit." They are printed exactly as they were received, and the naivete of their construction will draw a smile from society members who have been in the profession long enough to know that it is not at all times a bed of roses. The first two are apparently from a pair of girl chums in Pittsfield, Mass. The first reads:

Actors Society

Dear Sir,

my Desire is to become a actress will you kindly give me information concerning it, also if I could get on could you tell me When, and What Part, I should take and ect.

Yours Respectifully, etc.

The second is even funnier:

Actors Society

Dear Sirs

My desire is to become an actress. Will you please send me one of your books so as I can learn a part.

Yours etc.

But the third, from a young man in Nashville, Tenn., is the last straw:

Gentleman.

as I am thinking about going on the stage, I would like very much to get some information, as to joining the actors society. How much is membership for a year from the time I start? I want to start in about a month or so. I want to be a black faced comedian. Will you kindly tell me what's the salary I can get and how much money I will have to start on? I don't want to start in Nashville. I want to travel southward from Nashville. I also wish to know what it will cost to get permission to sing (2) two good coon songs. One of my favorite coon songs is Possum Pie. I have been on the amateur stage and won first prize as Blacked face and I know I can make as good an actor. Please let me hear from you soon as possible.

Can you wonder that poor Mr. Seybolt seems to mind the heat much more than the rest of us?

## BLANEY FOR LITTLE NEMO.

Harry Clay Blaney has announced his retirement from the field of vaudeville, in which he and his wife, Kitty Wolfe Blaney, were so successful last season. Mr. Blaney has accepted an offer to appear under the management of Klaw and Erlanger in their big production of Little Nemo. Mr. Blaney to play the part of Flip, originally played by Billy Van. Mrs. Blaney will accompany her husband, but as there was no part open in the same production suitable for Mrs. Blaney's style of work she will appear in vaudeville in a single comedy act, where booking can be had in the same cities where Little Nemo is playing. Pat Casey is now arranging the route for Mrs. Blaney. Several of Mr. Blaney's comedy dramas will be seen as usual over the popular priced circuit, and two new plays from Mr. Blaney's pen will be given elaborate productions late in September.

## THE HEAT PROSTRATES MISS BAYES.

Nora Bayes, prostrated by the heat, remained out of the cast of The Follies of 1909 the greater part of last week. There were rumors on Broadway that Miss Bayes and her managers had had a slight disagreement, but Jack Norworth, Miss Bayes' husband, continued to appear, and it was assumed that the story was untrue. During Miss Bayes' absence her role was played by Lillian Lorraine.

## TO ADVERTISERS

*THE MIRROR will go to press in advance on the next number, owing to the celebration of July 4 on Monday, July 5. Advertisers will please note that the form including the last page will close on Friday, July 2, at noon, and that no advertisement for that number can be received later than noon of Saturday, July 3.*

## ACTORS' CHURCH ALLIANCE NEWS.

*Local and National Headquarters, 550 Seventh Avenue, New York.*

The tenth annual service of the Actors' Church Alliance of America was held at St. Chrysostom's Chapel, West Thirty-ninth Street, on Sunday evening, June 20. The musical portion of the worship was very beautifully and impressively conducted by the vested choir of the chapel, and the clergy officiating were Rev. F. J. C. Moran, who read the lesson; Rev. S. S. Mitchell, who offered the prayers; Rev. T. H. Sill, dean of the chaplains, who presented a very significant and earnest plea for the support of the Alliance work, and Rev. Joseph Rushton, the treasurer of the New York Chapter, who preached the sermon.

Doctor Rushton's discourse was an inspiring defense of the dignity of labor, as suggested by his text, Matthew 21-28, "Son, go work to-day in my vineyard." He paid high tribute to the faithful toilers of both church and stage who are steadily striving in the good work of the Alliance, and spoke enthusiastically of the opportunities opening out continually for the betterment of mankind through a church loyal to justice and a stage consecrated to conscience and the highest of scholarly and humane ideals. In closing he spoke impressively of the actors' devotion to duty, illustrating his point by stories well authenticated and showing the highest exhibitions of qualities noblest in Christian character.

The New York Chapter will hold its opening service of the coming season on Sunday evening, Oct. 17. Place and preacher will be duly announced.

Chaplains of the Alliance and members of the Alliance from any Chapter who may be in the neighborhood of New York during the Summer are cordially invited to the hospitalities of the headquarters. In particular they will be welcomed, as will be any friends in the dramatic profession, at the New York Chapter Thursday tens, 4 p.m. weekly, in charge of Mrs. Avon Breger and her committee.

Clergymen of New York City who may wish to speak in behalf of the Alliance or to offer their churches in the Autumn for any of its religious services will oblige by addressing the dean of the chaplains, New York Chapter, 550 Seventh Avenue.

## CHARLES URBAN IN AMERICA.

Charles Urban, of the Urban-Eclipse Company, has been in America recently in the interest of his film business. Only one reel per week of his output is marketed in America through the George Kline importations, and Mr. Urban is endeavoring to find an outlet through educational channels for some of his films suitable for the purpose. He has also tried to interest American companies in his experiments in color photography.

## SHUBERTS INCREASE CAPITAL STOCK.

The Shubert Theatrical Company of New York on June 26 certified to the Secretary of State at Albany that it had increased its capital stock from $800,000 to $1,000,000. The certificate was signed by Lee Shubert, Jacob J. Shubert, Max C. Anderson, Joseph L. Rhinock, and George B. Cox.

## ADELAIDE THURSTON'S NEW PLAY.

Adelaide Thurston, under the management of Francis Hope, is to be seen next season in a new play by Edith Ellis Baker entitled Mary, Mary, Quite Contrary. She will begin her tour early in September at Plainfield, N. J.

## SHAW AND CENSOR CLASH AGAIN.

George Bernard Shaw's latest play, called Press Clippings, has been forbidden production by the English censor. The grounds upon which the play was interdicted are that it contains references to living characters in public life.

## ANNIE DIRKENS IN THE LOVE CURE.

Henry W. Savage has engaged Annie Dirkens, the Viennese prima donna, for the American production of The Love Cure. The company is now complete and rehearsals will begin July 6. The play will be produced at Atlantic City early in August and will then come to the New Amsterdam Theatre, New York, for a run.

## HANFORD TO READ DECLARATION.

Charles B. Hanford has been chosen to read the Declaration of Independence at the public celebration in Washington, D. C., to be held on July 5. The Secretary of War was to have read the Declaration, but will not be in the city on that day.

## INCORPORATIONS AT ALBANY.

### The Blanche Ring Company and the George Rector Company Among Them.

Certificates of incorporation for the following amusement enterprises were filed with the Secretary of State at Albany the past week:

Jacobs and Jermon, Inc., New York; capital, $3,000; to carry on the business of giving theatrical, musical, operatic and other performances; directors, Henry C. Jacobs, Joseph M. Howard, New York; John G. Jermon, Philadelphia, Pa.

The Flatbush Amusement Company, Brooklyn, N. Y.; to act as managers and proprietors of theatres, etc.; capital, $10,000; directors, Ezekiel Gilmour, A. Lincoln Gilmour, Henry D. King, Brooklyn, N. Y.

George Rector Company, New York; to do a general amusement business; capital, $250,000; directors, George Rector, Ross E. Young, Samuel Myers, New York.

Ray D. Lillibridge, Inc., New York; to buy, sell and deal in tickets for theatres and other places of amusement; capital, $1,000; directors, J. R. Lillibridge, M. M. Rickards, New York.

The Brinkman Amusement Company, principal office 525 Grand Street, Brooklyn, N. Y.; for the purpose of carrying on a general amusement business, including moving pictures and supplies; capital, $1,000; directors, Sidney F. Miller, Edward J. Sloan, James Rice, Brooklyn, N. Y.

Talking Machine Company Film Service, Inc., Rochester, N. Y.; to deal in all kinds of motion films, projecting machines, also to manage theatres, parks and to employ performers and conduct a general booking or employment agency; capital, $3,000; directors, Arthur A. Schmidt, Sophye M. Klee, Ethel A. Gardner, Rochester, N. Y.

Altro Tramway Company, Albany, N. Y.; to deal in amusement devices; capital, $50,000; directors, Henry Pincus, Albany, N. Y.; William Rosen, New York; A. J. Thompson, Albany, N. Y.

The Photogram Company, New York; to manufacture and sell talking machines; capital, $500,000; directors, Jacob Soloff, Brooklyn, N. Y.; Elias Fife, Moses Reeves, New York.

The Power Company, New York; to manufacture all kinds of motion picture films, machines, supplies, etc., for amusement purposes; capital, $50,000; directors, Charles V. Henkel, New York; Patrick A. Powers, Arthur A. Schmidt, Buffalo, N. Y.

The Blanche Ring Company, New York; to produce plays, operas, musical comedies, and other stage productions; capital, $10,000; directors, Nathan G. Goldberger, Emanuel Klein, Meyer Klein, New York.

Bavatta's Brooklyn Marine Band, New York; capital, $1,000; directors, Vito Bavetta, Vincent Bavetta, Thomas Brady, New York.

## THE ACTORS' FUND BUREAU.

Thomas McGrath reports continued enthusiasm among members of the profession for the Actors' Fund and its new departure. Even at this early day something only hinted at in the inception of the bureau is now almost an established fact; both men and women are becoming imbued with the necessity of seeing the managers in person. The bureau is encouraging the idea, and to such an extent has it been put into practice in the few months of the bureau's existence that more than 50 per cent. of the registered members are under contract for the coming season. Most of them made their arrangements personally without the assistance of any outside agency. Seventy-five members have registered since last week's report. Fifty-five new annual members have been added, and the following names added to the life membership list during the month; John B. Park, Bessie Taylor Bennington, Harry H. Campbell, Frank Keenan, James Forbes, Norman Tharp and William Collier.

## CURRENT AMUSEMENTS.

*Week ending July 3.*

AERIAL GARDENS—Commencing June 29—A Gentleman from Mississippi—317 times, plus 1st week—1 to 6 times.
ALHAMBRA—Closed June 26.
AMERICAN—Vaudeville.
ASTOR—Closed June 26.
BIJOU—Closed June 26.
BLANEY'S—Vaudeville and Moving Pictures.
BROADWAY—The Midnight Sons—6th week—43 to 50 times.
CASINO—James T. Powers in Havana—21st week—161 to 168 times.
DALY'S—The Climax—8 times, plus 10th week—74 to 81 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—Closed June 26.
GARRICK—Closed June 26.
GRAND OPERA HOUSE—Vaudeville and Moving Pictures.
GRAND STREET—Closed June 26.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—12th week—91 to 98 times.
HUDSON—Closed June 26.
HURTIG AND SEAMON'S MUSIC HALL—Joe Fields' Big Burlesque company—3d week.
JARDIN DE PARIS—Follies of 1909—3d week—14 to 20 times.
KEENEY'S—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
LYRIC—The Motor Girl—3d week—16 to 23 times.
MAJESTIC—Moving Pictures and Vaudeville.
MAXINE ELLIOTT'S—Closed June 26.
METROPOLIS—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—matinees.
WEBER'S—The Girl from Rector's—25th week—173 to 180 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

# VACATION NEWS OF THE PROFESSION

Late arrivals at Mt. Clemens, Mich., include Harrison Stedman, of the Vaughan Glaser company; Robert Cohn, of the Wine, Woman and Song company; George Walker, of Williams and Walker; William D. Hall, and Edward J. Cohn.

Jane Grey is in the Green Mountains, N. H., at the Summer home of her father and mother. Miss Grey has been engaged by David Belasco for the leading feminine role in The Open Door.

Mr. and Mrs. Monroe Hopkins, of the Grace Howard Stock company, are visiting the parents of Mr. Hopkins at Denver, Colo.

Norman Hackett sailed last Saturday on the *Minneapolis* for Europe, partly for recreation and partly to further his plans for the production of Richard Mansfield's Beau Brummel, Mr. Hackett's vehicle for the coming season. Jules Murry is arranging for an elaborate revival of the play.

Doris Kelly, the child actress, is again at her home in Brooklyn, after a special engagement with the Cook Players in Hartford, Conn. During this engagement little Miss Kelly played in The Warrens of Virginia, Tess of the D'Urbervilles, and The Three of Us.

Nonset, on Nantucket, has taken on its wonted Summer appearance. Harry Woodruff has arrived and opened his bungalow for the Summer.

Leonard Shepherd, of the Ben Greet company, and Mrs. Shepherd (Helena Head), who recently closed with E. H. Sothern, will sail for Europe on Saturday, July 3, and after a short stay in France will go on to London, returning to New York in September.

Frank Worthing sails for New York tomorrow.

Charles B. Dillingham is now on the Continent.

Marc Klaw has left London for Paris.

Stella Hammerstein arrived in New York on the *Kaiserin Augusta Victoria* June 26.

Charles F. Newsom, having completed arrangements for the coming season, will spend the hot months in the White Mountains.

Will G. Williams, manager of the Orpheum, Lima, Ohio, will leave for Cuba about July 1, where he will spend most of the Summer.

Frank Fay and Mrs. Fay (Emma De Wesle) are at Alston, Mass., for the Summer.

Raymond Finlay and Lottie Burke are Summering at their home in Onset, Mass., spending the time in fishing, boating, bathing, etc.

The Three Hillyers, with Clark Hillyer, manager, will rest during the Summer at the Hillyer villa, 192 Bay Twenty-fifth Street, Bensonhurst, New York.

Hollis Cooley, preparatory to starting his duties as general director of Felix Isman's interests, is at Belgrade Lake, Me., on a fishing trip, in company with Manager Judah, of the Kansas City Grand Opera House. Mr. Cooley's successor as secretary of the National Association of Theatrical Producing Managers, Jules Murry, has already assumed actively the duties of that post.

Joseph Redman and Mrs. Redman have gone to their Long Island home for the Summer. Mr. Redman has been re-engaged by the Shuberts for Girls.

Horace Porter, last season in support of Billie Burke in Love Watches, and booked next season to present a series of character studies in vaudeville, is spending the Summer at his home in Baltimore. Mr. Porter is a member of the Maryland Motor Yacht Club and finds his greatest pleasure in sailing on the Chesapeake.

Irene Ackerman is recovering from a serious illness at her home in West Seventy-fifth Street. Thursday she will leave with her mother, Katharine C. Fay, for Atlantic City.

Mr. and Mrs. George Barr are spending the Summer at Hampton Beach, N. H., with their daughter, Charlotte Eveleth. Both Mr. and Mrs. Barr have been re-engaged by Henry B. Harris for The Lion and the Mouse, next season being their fourth with this attraction.

Clay Clement is spending his Summer near Paris, Tex., where he has a large ranch.

Emmett Corrigan, the star of Keegan's Pal, who closed his engagement at the Chicago Opera House on June 19, will spend his Summer on his farm at Bucksport, Me., opening in New York in Keegan's Pal in September. He will probably appear at the Liberty Theatre.

Victor Morley, who was the star of the Western company presenting The Three Twins last season, is in Bournemouth, England, for the Summer, and will return in time to open with his company at Asbury Park on Aug. 8.

Dorothy Tennant, instead of spending the Summer in Alaska, as she had planned, sailed for Europe last week on the *Baltic*. While abroad she is to look over a play now running in London, the purchase of which is contemplated by a New York manager.

On the *Campania*, sailing from New York June 23, was Charles Cherry.

Marie De Beau is on a pleasure tour of the Pacific Coast, and before returning East will visit the Yukon Exposition and spend a few days on a Western hunting trip. Her cottage, Woodbine, at Paw Paw, Mich., has not been opened this season.

P. A. Mannary is spending his holidays at St. John, N. B.

Fiorrie Madison is staying with Mrs. Etta Pierce Fulper at Flemington, and will return to New York in August. Miss Madison has been playing through the Southern States in Dan Marble's company presenting revivals of the Hoyt plays.

Genevieve Bonner left The Beauty Spot on Saturday and went to Atlantic City yesterday to stay a week. She is accompanied by her mother.

Olive Ray Temple is at Dirigo Island, Me. Miss Temple was quite ill when she went to Maine, but has entirely regained her health and strength. Her plans for next season are not yet announced.

Mr. and Mrs. W. D. Reed are enjoying life in their bungalow at Los Angeles, Cal.

George H. Brennan sailed for Europe June 10 on the *New York*. While abroad he will engage a prominent English actor to play the male leading role in The Coast of Chance.

Dustin Farnum and Mrs. Farnum are in Maine, and Mr. Farnum is quite ill.

Albert Barlow is spending his vacation at Fall River, Mass.

Arthur Maitland, of the Poli Stock company at Hartford, Conn., will spend the Summer at Lake George, N. Y.

Dorothy Donnelly sailed last Saturday on the *St. Louis* for a visit to Mr. and Mrs. George Bernard Shaw at their Summer home in Surrey, Eng. She will return about the middle of August.

Ethel Clifton is Summering in Wilkes-Barre, Pa.

Elsie Janis is spending the month at her home, "El-Jan," on North High Street, Columbus, O., with her mother and Elsie Steele.

Robert Stodart, accompanied by Mrs. Stodart, will take his customary Summer vacation the first week in July, visiting Nova Scotia and the coast lakes. Much of his recreation will be devoted to fishing, of which he is an enthusiast. He will return about September 15.

Inez Shannon and her children have just returned from a motoring trip through the Catskills. The girls brought back considerable tan and glowing accounts of the pleasures of their outing.

Jesse Lasky left town last week for Long Lake, Me.

Ralph Belmont will spend part of the Summer at Helena, Mont.

Charlotte Wade Daniel and her son, Francis Justice, will spend their Summer at Rockland Lake, N. Y., returning in time for rehearsals for their next season's work. Mr. Justice has been engaged by Klaw and Erlanger for a prominent role in Ben Hur, and Mrs. Daniel will enter upon her sixth season with Corse Payton's Lee Avenue Stock company in Brooklyn.

Mabel Griffith closed with the Cummings Stock company June 19, at Montreal, Canada, and left for her Summer home at Culver, Ind.

Thomas E. Shay and Mrs. Shay are at their Northport cottage, near Belfast, Me.

Charles E. Shaw, of Louisville, Ky., is spending a brief vacation at his old home, Denver, Colo.

Willis Goodhue and Mrs. Goodhue (Carolyn MacLean) have just closed with the Hello, Bill company and are at their home in Washington, D. C.

Mary Fernier, last season with Grace George in A Woman's Way, is spending the Summer at Tyn-Co-ed, on the island of Campobello, off the coast of New Brunswick.

Hal de Forrest, who is playing in A Gentleman from Mississippi, has a country place at Great Neck, L. I., located between the Vanderbilt and W. Gould Brokaw estates. Mr. de Forrest motors down there every night after the performance.

Leon Baker, now playing in A Gentleman from Mississippi, has a bungalow at Good Ground, L. I.

H. W. Pemberton, last season with Brady and Grismer, is at Virginia Beach, near Norfolk, Va. Mr. Pemberton will again be with Brady and Grismer next season.

James T. Galloway, who will be with A Gentleman from Mississippi next season, is at West End, Fairfax County, Va., for the Summer.

W. J. Brady, who is playing in A Gentleman from Mississippi, owns Fairview Farm, near Thompson, Conn., and his family are there for the Summer. Mr. Brady is not related in any way to W. A. Brady.

Lillian Kingsbury and Edith Campbell, who were with Robert Mantell last season, are motoring in the chateau country of the Loire. They will return in time to begin rehearsals with Mr. Mantell for next season.

Fritz Lieber is fishing in Canada. He will be with Robert Mantell again next season.

Guy Lindsley, of Robert Mantell's company, is spending the Summer at his cottage in the Thousand Islands.

Ethelbert Hales, of Robert Mantell's company, is in England.

The family of George B. Miller are at his place near Grand Island, Neb. Mr. Miller is playing in A Gentleman from Mississippi.

Frank J. Clausman, general auditor of the Brady and Grismer attractions, has purchased a twenty-five horsepower motor boat and will take a party of friends on a cruise up Long Island Sound, going as far as Martha's Vineyard and Nantucket.

Madeline Healy, of Brady and Grismer's office staff, is at Cedarhurst, L. I., and will remain until the end of July.

John Turk, of the business staff of Brady and Grismer, is at Bayside, L. I. He has taken his motor boat from New York to Bayside.

Lena Bruce is at Mountain Lodge, Crawford, Ulster County, N. Y. She will open at the head of her own company about Sept. 1.

Octavia Neal, last season a member of the Day by Day company, leaves this week for her home in Delaware Water Gap.

Perkins D. Fisher and Mrs. Fisher are at Mt. Clemens, Mich.

Julia Sanderson is visiting her father, Albert Sackett, at her old home, Springfield, Mass.

## Notes of the Air-Domes

At the Crystal Airdome, Guthrie, Okla. (Will Brooks and Crawford, managers), Lewis and Lake Musical company; good company and full house every night in Ten Thousand Dollar Beauty, Persinn Princess, Rollicking Girl and Telephone Girl, June 13-20. The Cole Stock company, June 20-26.

At the airdome (Tim O'Connell, manager), Palestine, Tex., the Rentfrow Stock company presented June 14 A Fight for a Million, in which appeared Fred Danon, Burt Hodgkiss, Myer Kauffman, Harry Kelly, C. L. Patterson, J. N. Rentfrow, Mary Asquith, Jean Boiteau and Grace Rentfrow. All of whom pleased the large audience. Same company June 15 in The Younger Brothers, in which Fred Herzog was Jim Stacey. A Girl from Vassar by the same company June 16, and Lost in Egypt June 17, with Harry King as Abau Pasha and L. J. Fluette as Coxswain Allen, U. S. N. The Woman Who Dared was the bill for June 18 and The Lightning Express was presented June 19. Moving pictures and specialties were introduced between the acts. The reception given this company clearly proves that a good stock company is appreciated here.

At the airdome, Fort Scott, Kan. (Harry C. Enrich, manager), Clint and Bessie Robbins company had good business June 14-19. Plays given: A Spanish Romance, Sky Farm and The Devil and Robinson Crusoe. Company good and gave general satisfaction. Same company June 21-26.

The Mae Laporte Stock company closed a most successful two weeks' engagement at Kewanee, Ill., Saturday, June 26. The company opened the airdome at Galesburg, Ill., Monday for a two weeks' engagement. The roster remains the same. Mr. Richards, business manager, will take a few weeks' vacation at Olcott Beach, New York, and will leave there with ample time to allow him to visit most of the cities the company will play during the regular season, which will open in Ohio and close in the East late in May. The attraction will then close for a fortnight and open in stock in one of the larger cities in the East.

The airdome at Fort Madison, Ia., is doing a fair business, and the White Rats are here for four days, giving good satisfaction. The Dixie Troubadours June 24.

At Louisiana, Mo., the airdome (C. E. Marquis, manager), the Madison Square Stock company, June 14-19, played to good business. Vaudeville, June 21-26.

The Diamond Airdome is the name of Ft. Wayne's (Ind.) new outdoor vaudeville house. It is controlled by William Norris and is managed under H. and Arthur Diamond, of that city. Joe Sanborn, treasurer; programme manager, Harry Triskett. The house is located in the center of the city, and from the outlook business looks good. Last week included McDonald and Huntington, Doris Diamond, Irish Tenants, Herbert Ferry, Young Brothers and moving pictures.

At the airdome, Dubuque, Ia. (Jake Rosenthal, manager), Jane Babcock and company in The Little Gray Lady, June 14-19, pleased good attendance. Same company in Georgia, June 21-26.

At Brown's Airdome (John R. Johnson, manager), Cleburne, Tex., Nat Fields' Musical company in Sarazonia, June 14-19, failed to please; business poor after first night.

At the airdome, El Paso, Tex. (Frank Rich, manager), Griffith Musical Comedy company presented My Father's Wife and Are You an Elk? June 13-19, to splendid business and appreciative audiences. This company is becoming very popular and making many friends. George Burton, Miss Blondell, Miss Douglass and Grace Wolfe are always there with entertaining specialties and show versatility in all roles. They will continue here during the hot months.

At the airdome (C. U. Philley and R. Van Houten, managers), St. Joseph, Mo., the North Brothers Stock company, June 13-19, continue to please good business with timely changes of bill. The company is a capable one and its presentations are much above the average.

A new airdome under the management of Wm. Krupps has been completed at Uhrichsville, O. It has a seating capacity of 1,000 and will run moving pictures and vaudeville. The Carmello living art pictures were the attraction June 20-26.

Luna Airdome at Owensboro, Ky., did a big business June 14-19, with motion pictures and the following vaudeville people: The Zeraldas in Shooting the Shoots, and Frank L. Perry in magic and comedy. This week's bill, June 21-26, includes Bessie Babb and Trask and Gladden.

At the airdome (A. R. Waterman, manager), Mexico, Mo., Sherman Stock company, June 14-19; good business and company. Fane-Correll, June 21-26.

At Columbus, Kan., McGhie's airdome (W. E. McGhie, manager), Callahan Dramatic company, June 14-19, presented In Old Mexico, Convict No. 963, The Dean, Hazel Kirke, Rip Van Winkle and Grit, the Newsboy; good performances to big business. Richardson Stock company, June 21-26, opened to fair business.

At the Sedalia, Mo., airdome (Geo. F. Hall, manager), Bailey-Lockwood company presented A Soldier of France, June 21-23; The Path of Duty, June 24-26.

At the airdome, Independence, Kan. (W. Rex Bell, manager), the Roccedia Stock company closed a very successful week June 20 to large and well pleased audiences. They will remain another week and present Jim the Westerner first night. So far all airdome attractions have been first class to S. R. O. the greater portion of the time.

At the Princeton, Ind., airdome (Vesper Gamble, manager), Hastings Dramatic company (Harry Brown, manager), June 28-July 12; good business so far. It is under roof.

At Kirksville, Mo., the Harrington Theatre (Herbert A. Swaney, manager), opened with Busker's indoor circus and vaudeville company, June 10-12; fine specialties to fair returns are reported. Under canvas.

At the airdome, Omaha, Neb., the Hillman Stock company presented Cousin Helen, June 20-27, to excellent business.

At the Clifton Airdome (P. F. Linton, manager), moving pictures and illustrated songs by Fanny Browridge; good films and business, June 20-26.

At Washington, Pa., the Airdome Amusement Company (A. D. Mair, manager), Latimore-Leigh company filled a two weeks' engagement, June 14-26, drawing fair business. Taylor Stock company, June 28-July 10; Clara Turner company, July 12-31; North Brothers' Comedians, Aug. 2-14; Harcourt Comedy company, July 16-28.

At the Columbia, Mo., airdome (B. E. Hatton, manager), Sherman Stock company (Robert Sherman, manager), June 14-26; good company played to good crowds except two rainy nights, featuring The Village Vagabond. Sherman Stock company, No. 2 (Whitney Collins, manager), in repertoire, June 27-July 3.

At the Wheeling, W. Va., airdome the Chappel-Winterhoff Stock company, June 21-26, to fair business.

The Jefferson City, Mo., airdome, under the management of W. W. Edwards, is doing a fine business. The Morey Stock company, June 14-26, in repertoire, gave universal satisfaction. Paycen company opened for two weeks June 28.

At the Olympic Garden Airdome (Carson and Sinclair, mgrs.), Jonesboro, Ark., June 14-28, the Chester Bishop Stock company to good business. A Matinee Girl June 28-July 3.

At the Little Rock, Ark., Airdome (Fred Pennell, mgr.), North Brothers, June 14-19, in A Girl from the Hills, A Panic in Wall Street, and Amy at the Circus, pleased good business.

### YALE'S MERRY WIVES.

The Yale Dramatic Association played on the campus at New Haven last Saturday evening The Merry Wives of Windsor for the entertainment of Yale alumni, who are enjoying class reunions. There were in the audience several thousand persons.

An improvised stage was banked with greens and most of the scenery was in green colors, with the unlighted dormitories as a distant background silhouetted against the sky, which showed the reflection of the city lights outside. Whatever other illumination was needed was furnished by colored lights among the trees.

The female roles were well played by T. L. Riggs as Mistress Ford, W. Rullit as Mistress Page, A. Hartwell as Anne Page, and H. T. Warren as Mrs. Quickley. The Falstaff was Max O. Parry, president of the association.

### THE NEWEST THEATRE.

A story to the effect that Liebler and Company were to have a theatre of their own here in New York made its appearance last week, and evidently created more surprise at the offices of that firm than it did along the street. In the absence of George C. Tyler in Europe information was difficult to obtain, but from the Liebler offices it was said that nothing was known of any such project. The rumor had it that the firm would have a theatre in West Forty-fifth Street, opposite the Lyceum, seating about 1,200; that work on the house would begin shortly, and that the Liebler lease, a long term one, would begin in November. Should there be any truth in the rumor announcement will probably be made at the time of Mr. Tyler's return to New York. Just now the Liebler offices deny it as emphatically as the heat will permit.

### THE LIZZIE HAROLD BENEFIT.

At the New York Theatre Sunday night the benefit for Mrs. William J. Comley (Lizzie Harold), for which preparations have been going on during the past fortnight, took place and realized $1,000 for Mrs. Comley. The audience was not as large as the committee had expected, but the receipts were swelled by generous gifts from various people in the theatrical world. The programme included James J. Corbett, Viola Gilliette and George McFarlane, Annabelle Whitford, Kingsley Benedica and company, assisted by Gus Pixley, and McKee Rankin, Rica Allen, and Myrtle Tannehill in The Counsel for the Defense. Several other entertaining acts enlivened the bill.

### JACOB GORDIN BENEFIT NETS $4,000.

The benefit given at the Manhattan Opera House on June 26 for the benefit of the widow of Jacob Gordin netted more than $4,000.

The use of the theatre, including salaries of employes, was donated by Oscar Hammerstein. The entertainment consisted of acts from Mr. Gordin's best known plays. B. Thomashefsky, Mrs. K. Lipzin, Mrs. Sarah Adler, David Kessler and other distinguished Yiddish actors appeared.

Jacob Adler was to have appeared, but as it was Saturday night the performance had to be cut short to comply with the Sunday law.

### FUNERAL SERVICE HERE FOR MODJESKA.

At St. Stanislaus' Church, 107 Seventh Street, a funeral service will be held over the remains of Madame Helena Modjeska at 9.30 on Friday morning. The Lambs' Club and other theatrical organizations will be represented.

There will be another service held at Cracow, Poland, when the body reaches there, where it will be interred and a monument erected to the memory of the great actress.

Ralph Modjeska, son of Madame Modjeska, sails from New York to-morrow to make arrangements for the funeral at Cracow.

### LACKAYE'S VALET IN SING SING.

Frank H. Roland, a chauffeur sentenced to two years in Sing Sing for stealing the use of an automobile, is believed by Wilton Lackaye to be a former valet who last September robbed him of $210 in money and $600 in jewelry. A reward of $100 had been offered for the arrest of the valet.

### WYNDHAM TO RETURN.

It is quite likely that Sir Charles Wyndham and Mary Moore will return to this country in the Fall and inaugurate a tour under the direction of Charles Frohman, in which event they will be seen in a repertoire of the plays in which their names have been most familiar during the past few seasons.

### OSCAR HAMMERSTEIN TO INVADE PARIS.

Oscar Hammerstein announces that at the close of his season in this country he will make a production of Salome in French in Paris. Mary Garden will appear in the title-role. Dalmores will sing Herod and Mr. Dufranne will sing Jokanaan.

### NEW SHUBERT THEATRE IN ST. LOUIS.

In St. Louis, June 25, Jacob Shubert announced that contracts had been signed for the erection of a $200,000 theatre in the St. Louis downtown district, the theatre to be under the management of the Shuberts.

### FLORENCE ROBERTS A SHUBERT STAR.

The Shuberts announce that they will star Florence Roberts next season. Miss Roberts has previously been under the management of John Cort.

### PAUL GILMORE IN THE CANDIDATE.

After playing in The Call of the North for the greater part of next season, A. J. Spencer will make a production of The Candidate for Paul Gilmore.

### HART MAY RETURN TO THE STAGE.

Joseph Hart has received an offer from Mort Singer, of the firm of Singer and Askin, to star in a musical production next Fall. The salary offered Mr. Hart is said to be so large that he could not fail to be tempted, although he has frequently asserted that he has retired permanently from the stage. The offer includes Carrie DeMar, who would appear as a co-star with her husband. It is nearly four years since Mr. Hart has appeared on the stage, the last production in which he starred being Foxy Grandpa and Mamma's Papa. The latter two comedies will be produced in a condensed form this Fall in the vaudeville houses by Mr. Hart.

### GEERGE MIDDLETON SELLS INTEREST.

George Middleton has disposed of his interests in the Columbia, Grand, Havlin's, Imperial and American theatres, St. Louis.

### NEWS OF THE STOCK COMPANIES.

Poli's Stock company is in its tenth successful week of the Summer stock season at Wilkes-Barre, Pa., and the cast includes Harry Stafford, Loretta Wells, Frank Darien, Thornton Friel, William Elliot, Guino Socolo, the new stage director; Bijou Washburn, Mazie Sinclair, Claudia Luvas and Brandon Evans. Manager W. D. Nealand has arranged to present Daniel L. Hart's war drama, Marching Through Georgia, as the Fourth of July week attraction. Mr. Hart is now city treasurer of Wilkes-Barre, and the Press Club has arranged for a "Hart" night on Monday, July 5.

In less than an hour after the Messrs. Aborn announced their plan whereby players might become part owners in their productions this season, all the available stock was subscribed for. In explanation of the plan Frank Rushworth had the following to say: "This scheme of allowing the players to become part owners in the productions in which they are appearing has been frequently discussed, but this is the first time I have known of it ever being done. We have organized the present run at the New Coliseum into a stock company and the various players working for the Aborns can buy an interest in the profits of this engagement. The plan works out at two very advantageous angles. First of all, those players who have money invested will naturally work harder and do everything possible to encourage others to work for a high caliber presentation of each show. Secondly, it gives the players a direct appeal for the investment of their money in a business that they know something about."

Marion Lorne, leading woman of the Hunter-Bradford Players, is understood to have been selected for a feature part in a production to appear in New York early in the season. Miss Lorne has many admirers in Hartford, Conn., who will be sorry to have her leave.

The Grace Howard Stock company is at the Oliver Theatre, Lincoln, Neb., and reports continued good business in spite of extremely warm weather. Mrs. Dane's Defense was well received there last week and won much praise from both patrons and local press. During the week of June 28-July 3 the offering was Her Own Way. Paul Kester's When Knighthood Was in Flower will follow. Rose Evans and Helen Laughlin joined the company this week and Manager George M. Gatts returned from New York, where he spent two weeks securing attractive bills for use there during the balance of the season.

### GOSSIP.

After three years with Louis James, William C. Andrews will be in support of Norman Hackett next season.

F. Ray Comstock, the new manager of Harmanus Bleecker Hall, will assume the management on July 1, all arrangements having been perfected. The engagement of Mortimer Snow and company will continue. Thereafter this company, which has proved popular in Albany, will continue to play for some three weeks, after which the theatre will be closed for extensive alterations and repairs. Mr. Comstock will open the regular season about Sept. 1 with a strong

### NOTES OF VARIOUS ACTIVITIES.

Grace Atwell may be engaged for the regular season in first class stock or one play. She is a leading woman of artistic strength and refinement, and always gowned appropriately. She can be addressed per ad. in another column.

T. H. Winnett has secured the exclusive agency for stock houses of Federico Mariani's comedy drama The Game of Love, recently presented at Albaugh's Theatre, Baltimore, and Wallack's Theatre, New York city.

### THE RECORD OF DEATHS.

William C. Thompson, who died of heart disease in Chicago last week, was well known as an advance agent. Last season he was business manager for Edwin Balch Barr in his Travel Talks. Mr. Thompson leaves a widow and two children. The body was buried at Oak Ridge Cemetery, Chicago, the ceremony being conducted by the Rev. William White Wilson, of the Actors' Church Alliance.

Beatrice V. Ambos, who died in Milwaukee on June 16, was the infant daughter of Frank C. Ambos, scenic artist of the Alhambra Theatre, Milwaukee, Wis. The body was interred at Columbus, O., on June 18.

Gertrude Ann Wilson, who died recently, was a Miss Bowen before her marriage to Samuel C. Wilson. Her death occurred at the German Deaconess Hospital in Cincinnati on June 2.

Stella Bonheur, who died in Cincinnati on June 2, was formerly with Augustin Daly, Evans and Hoey, Charles E. Blaney and Henry W. Savage.

Benjamin K. Scott, who died in Milwaukee, Wis., on June 15, was formerly connected with the business staff of the Shuberts.

Marr F. Schirmer, who died in Dresden, Saxony, last week, was the widow of Gustav Schirmer, the music publisher.

### Born.

COHAN.—A daughter to Mr. and Mrs. George M. Cohan, at New York, on June 22.

### Married.

DILLION—URBAN.—John Webb Dillion and Catherine E. Urban, at Omaha, Neb., on June 16.

JOUBERT—GOFF.—Eldon J. Joubert and Helen B. Goff, at New York, on June 21.

LE BARON—HOLLIS.—William Le Baron and Mabel Muriel Haydee Hollins, at New York, on June 26.

REED—CALDWELL.—Eugene Reed and Florence F. Caldwell, at San Francisco, on June 14.

SAUNDERS—TERRY.—Bert Saunders and Helen Terry, at Johnstown, Pa., June 18.

### Died.

AMBOS.—Beatrice V. Ambos, at Milwaukee, Wis., on June 16.

BONHEUR.—Stella Bonheur, at Cincinnati, on June 2.

SCHIRMER.—Mary F. Schirmer, at Dresden, Saxony, on June 23, aged 72 years.

SCOTT.—Benjamin K. Scott, at Milwaukee, Wis., June 15, aged 26 years.

THOMPSON.—William C. Thompson, at Chicago, on June 24, aged 35 years.

WILSON.—Gertrude Ann Wilson, at Cincinnati, on June 2.

### PLAYS COPYRIGHTED.

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Adelia; drama in four acts. By J. Constas.

Air King, The; musical comedy in three acts. By H. B. Smith.

Aires de la Sierra; fantasy in one act. By A. Ossete.

Alpine Storm, The; spectacular extravaganza vaudeville sketch. By W. L. Ferris.

America; play in three acts. By A. Donovan.

American Duchess, An; play in four acts. By H. C. Colwell.

Animal Bandits, The. By Edmund Martin.

Around the Clock; musical play in three acts. By Gus Hill.

As You Like It. Edited by William E. Watt.

Astronomer, The. By A. Stevenson.

At a Railway Station; one-act comedy. By William Arnett.

At the Box Office; monologue. By R. W. Eberhard.

Baby Grand, A; farce in one act. By W. H. Post.

Bathing; comedy in one act. By W. S. Brintnall and George Friend.

Battle, The. By Gurden Edwards.

Battle of the Kegs, The; comic opera in two acts. Book by G. Folsom.

Beethoven; play in three acts in verse. By Rene Fauchois.

Bitter Cup, The; comedy in four acts. By D. Oppenheim.

Black Corsellian, The; sketch for vaudeville. By R. Hope.

Blood of a Thousand Years, The; play in one act. By T. Buchanan.

Blue Bird, The; fairy play in five acts. By Maurice Maeterlinck.

Business; play in four acts. By J. L. Baldwin.

Caldron, The. By H. C. Gibler.

Call, The; play in one act. By C. M. Neel.

Candy Shop, The. By G. V. Hobart.

Case of Much Obliged, A; farce in one act. By Charles Horwitz.

Castillo, El; play in one act. By Miguel Echegaray.

Clay Palace, The; play in three acts. By V. G. Iden.

Clever Kid, The. By A. Stevenson.

College Knight Errant; play in four acts. By M. Hobson.

Copla Gitana; play in one act. J. Tavares.

Country Editor, The; drama in three acts. By R. E. Kerby.

Cousin Mabel; comedy in one act. By Robert P. Janette.

Coward, The; playlet in one act. By George H. Wender.

David Copperfield; play in five acts. Dramatized from the novel of Charles Dickens by M. Holland.

Deceptive Evidence; playlet. By B. M. Smith.

Desperate Remedy; play in four acts. By B. A. Ficklen and Hilliard Booth.

Discord in Three Flats, A; comedy in three acts. By A. J. Whaley.

Dix Minutes d'Auto; vaudeville sketch. By Georges Berr and Pierre Decourcelle.

Doll's House, A; newly translated from the definitive Dano-Norwegian text. By H. L. Mencken.

Echo Studio; comedy sketch. By F. Shannon.

Effects of the Storm, The. By C. Wilford.

Efficiency of Man, The; play in three scenes. By M. F. Hutchinson.

Endless Tale, The. By A. Stevenson.

Enticed to Drink. By Victor J. Dowd.

Eve of St. Agnes, The; pantomime. By S. C. Spalding.

Exceeding the Limit; sketch in one scene. By Matt. Woodward.

Fashion Play; drama in four acts. By H. J. Berlage.

Father's Love, A; play in pantomime for moving picture shows. By D. Davidson.

Fear of Consequences, The; drama in three acts. By J. H. Booth.

Fedra; tragedy in three acts. By G. d'Annunzio.

Female Drummer, The. By George N. Hames.

Female Masonry; farce. By Mrs. M. Jackson.

Fille de Pilate, La; play in three acts. By Rene Fauchois.

Forger, The; drama in four acts. By F. A. Kreer.

Fortune Hunter, The; comedy. By W. Smith.

Fruit of Divorce, The; play in four acts. By H. C. Colwell.

Furst von Dusterstein, Der; operetta in three acts. Text by Gaudeamus; music by Richard Heuberger.

Genovefa; drama in four acts.

Golden Dragon, The; melodrama in four acts. By G. R. Warren and R. D. Carter.

Guilt; dramatic sketch. By G. Edwards.

Harem, The; comedy in two acts. By G. F. Jones.

He Won His Commission; military drama in three acts.

Head Master, The; play in three acts. By W. C. Duncan.

Helping Hand, The; one-act dramatic sketch. By J. W. Carey.

Her Mother's Choice; comedy in one act. By W. H. Niemeyer.

Heure Espagnole, L'; musical comedy in one act. Book by Franc-Nohain; music by Maurice Ravel.

Hiram Spivins; rural comedy drama in four acts. By B. Stoddard.

His New Pupil; comedy in one act. By G. Moyston.

Hole in the Dike, The. By A. Stevenson.

Home of the Wolf, The; drama in four acts. By H. L. Kreusler.

Hoogeland; play in five acts. By Ludwig Heilbron.

Horseless Rider; monologue and songs. By M. Harfeld.

Housewarming; dramatic composition in three acts and four pictures. By F. Huld.

Hubbie's Flirtation; farce in one act. By Tennie Burdock.

Humanity; drama in three acts. By R. A. Kasper and J. A. Dwan.

Idler, The; play in three acts. By F. L. Collins.

In Roumania; drama in four acts. By L. L. Schwartz.

In the Long Run; comedy in three acts. By A. G. Jones.

In the Same Boat. By H. C. Grant and R. S. Conover.


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By EDWARD LOCKE

Fourth of July Matinee, Monday, July 5



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# CHICAGO SUMMER AMUSEMENTS

## The Tenderfoot to Be Revived—The Hurdy-Gurdy Girl Closes—The Bush Temple Reopens—Frank Moulan in Erminie—More Stock Companies Next Season.

(*Special to The Mirror.*)

CHICAGO, June 28.—There will be a revival of The Tenderfoot at the Colonial next Wednesday night, and meantime this week that theatre will be dark, Richard Carle's Hurdy-Gurdy Girl having been withdrawn.

The Bush Temple is to be reopened to-day with Herman Lieb, who was a member of the company last season, as manager and leading man. Others in the company are Marion Redlich, who has shown ability in Donald Robertson's productions, as leading woman; Addie Doherty, William Bauman, Raymond Welburn, and Edward Winn. The opening bill is composed of three little plays, Dope, by Joseph Medill Paterson, which was played two weeks late last season; The Richest Gift, by Charles W. Collins, of *Inter-Ocean*, and The Devil, Servant and Man, by William A. McGuire, author of the play which Frank Keenan will star in next season. For next week A Social Highwayman is underlined.

Keegan's Pal's run at the Chicago Opera House was ended last week and the theatre will be dark for the present.

Ben H. Atwell, a Chicago newspaper man, formerly city editor of the *Evening Journal*, is one of the lessees of the Auditorium for next season for Sunday concerts. Max Robinoff is associated with him. Mr. Atwell says that this means that Klaw and Erlanger will waive their Sunday matinee rights and permit the rededication of the big theatre to the purposes for which it was built. The Chicago Philharmonic Orchestra will furnish the instrumental music, and a famous singer and player will be added attractions of each concert. Riccardo Martin, Fannie Bloomfield-Zeisler, Nordica, Noria, Zukowski, Gerardy, Jomelli, Eddy, Constantino, Sammarco, Bispham and others are announced.

Gertrude Ritchie is to be starred next season by W. F. Mann in Married in Haste.

In a note about Lo, Harry Askin's production for next season, the press representative says we have had no really clever librettists since Gilbert and J. Cheever Goodwin stopped writing. The same critic makes the claim that the public has been eager for a good librettist ever since Harry B. Smith tried to make the word institutional rhyme with Constantinople.

The Candy Shop at the Studebaker is defying the hot, humid weather. The audiences have been large ever since the opening.

There was a revival of interest in the success of former days, The Sultan of Sulu, at Sans Souci Park Theatre last week, with Frank Moulan in the role he created. The big theatre was filled Sunday and there was an audience of good size Monday night. Mr. Moulan made his usual hits with "R-e-m-o-r-s-e," "Smiling Isle of Sulu," and other songs. Alfred G. Walthall was rediscovered as a composer, so interesting, graceful and original seemed the music after many seasons. William A. Stewart did Lieutenant Hardy about as well as it ever was done. His singing was especially good, and he seemed to get more out of "Don't You Mind It, Honey," than when the comedy was produced. Harry Carter was good and sufficiently imposing as Budd, and Jack Henderson was capital as Hadji. Josephine Stanton sang Henrietta well, and Fannie Hall looked and acted like a woman judge advocate. Florence Martin was a pleasing Chiquita.

This week Erminie is the bill at Sans Souci Park Theatre, with Frank Moulan starring a second week. Raymond Hitchcock is announced for the weeks of July 4 and 11, opening in King Dodo.

Chicago may have more stocks than ever next season. Multimanager Charles Marvin will have the People's, Marlowe and College stock again, and Halsted Street will have one, at the Academy, conducted by George Klimt and Frank Gazzolo. Manager Max Weber, of the Alhambra, is likely to have a permanent stock, continuing the stock plan which he has had in effect since the close of the regular season. The Bush Temple will be a stock theatre again.

Beulah Poynter began a three weeks' engagement at the Alhambra yesterday as a stock star. She appears this week in Sandy Bottom, next week in Dora Thorne and the following in Lena Rivers.

Philip Laffey, for several seasons the popular musical director of the Bush Temple Theatre, has become a theatre manager. He has secured the Neenah Theatre at Neenah, Wis., and removed from this city to Neenah. Beginning Sept. 1 Mr. Laffey will conduct the house as a combination theatre. Mr. Laffey is the composer of a number of excellent and successful songs. The Neenah is the new theatre at Neenah with a seating capacity of 1,000.

Hans Roberts, who has been playing the lead in The Golden Girl, has been pleasing the audiences at the Princess. He gives a different characterization from that of any of his several predecessors.

The West Side will have a new theatre next season, out on Milwaukee Avenue, called the Welbolt at present. Later it may be called the Crown. It will have a stage of considerable size. It is understood that it will be booked by Stair and Havlin.

The new Cort Theatre now shows above ground to a height of two stories, on Dearborn just south of Randolph.

The bills this week: Grand Opera House, A Gentleman from Mississippi; Studebaker, The Candy Shop; Garrick, The Blue Mouse; Illinois, The Traveling Salesman; Colonial, Richard Carle in The Tenderfoot; Alhambra, Beulah Poynter and stock in Sandy Bottom; Bush Temple, stock in triple bill of Dope, Her Richest Gift and The Devil, the Servant and the Man; Princess, The Golden Girl.

Rumor says that the Olympic Theatre may be leased to an Eastern syndicate for traveling attractions.

Next week the Princess will be added to the list of "dark" theatres. The Golden Girl will go to Milwaukee for two weeks. The Princess will reopen in August when the new Adams-Hough-Howard play, The Goddess of Liberty, will be produced.

The Great Northern will be dark next week and The Alaskan will be laid away in moth balls till next Fall.

Harry Pilcer, who was one of the principals in The Prince of To-night at the Princess, will be in The Follies of 1909 next season, and James H. Bradbury, whose Yankee veteran in The Golden Girl was one of its hits, will be in a Belasco production.

Clay Clement, who has returned after a season as the drain man in The Servant in the House, will be in The Dollar Mark next season.

William A. Brady is said to be demanding a six months' engagement here for The Dollar Mark or no time at all.

Joseph E. Howard is writing music for a piece called Lower Berth 13, in addition to his music for The Goddess of Liberty.

Many Chicagoans who know Randolph Hartley will be gratified to hear that the grand opera he has been writing with Arthur Nevin, Poia, has been accepted for production at the Royal Opera House, Berlin, Germany.

OTIS COLBURN.

## WASHINGTON

### The Son of His Father—The Europeans—Warm Weather Notes.

WASHINGTON, June 28.—The second week of the engagement of the Shubert producing company at the Belasco Theatre presents a new four-act modern drama for consideration, the work of an unknown author, a play without a title, the name to be determined by a vote of the audience during this week's presentation. Cleverly constructed, with strong dramatic incidents and interesting plot, the performance received the thorough appreciation of a large opening audience. Last week's presentation of The Son of His Father introduced one of the strongest of interpreting companies in a play of genuine strength and merit that scored a pronounced success. The first three acts of the play take place in New York, the fourth act in Paris. The cast follows:

| | |
|---|---|
| Lawrence Brundage | A. H. Van Buren |
| Colonel Gunning | George Howell |
| Charley Wix | Edward Emery |
| Robert Jenks | Willis Martin |
| Simon | Paul Taylor |
| Mrs. Dakon | Beatrice Morgan |
| Mrs. St. Leger | Caroline Locke |
| Yoki | Charles D. Pitt |
| Ruth Dakon | Laurette Taylor |
| Babe Benson | Elsie Esmond |
| A Model | Virginia Pearson |
| Marie Antoinette | Marian Ballou |

The action is woven around the following brief synopsis of the story: Previous to the opening of the play Mrs. Dakon (Norah) had jilted Lawrence Brundage and married a wealthy widower named Dakon, who has a daughter Ruth, about the same age as his second wife. Dakon loses his fortune and takes his family to a little Pennsylvania town to live, where his wife, a butterfly sort of creature, used to a life of luxury, chafes at the change, and at the opening of the play has run away from Dakon, leaving him a note explaining that she had gone to Lawrence, who, by the way, was a chum of Dakon's. She appears at Lawrence's apartment after midnight, and he, when learning what has happened, insists that she return to her husband. This scene is interrupted by a telegram which informs him of Dakon's suicide. Both realize that the cause of the tragedy was the wife's desertion and supposed betrayal by his friend. Lawrence, however, is innocent, as he had long got over his former love affair with Norah. The second act takes place ten years later. Lawrence has been abroad and has met and fallen in love with Ruth Dakon, Norah's stepdaughter. He returns to New York and Mrs. Dakon believes that he is again in love with her, she in the meantime having lived on $15,000 a year settled on her by Lawrence. Ruth has returned home, and as the action progresses learns for the first time of her father's suicide, but not at present, the cause. Norah overhears a love scene between Ruth and Lawrence, and later upbraiding him, is overheard by Ruth, who demands an explanation of the mystery. Lawrence is called away, but Mrs. Dakon promises to explain everything. Instead she brutally accuses Lawrence of having persecuted her with attentions, exhibits letters written before her marriage as having been sent her by Lawrence after marriage with Dakon, and accidentally exposing the fact that they have been living on his money. Ruth, who now considers Lawrence her father's murderer, insists upon restitution of the money so far as possible, and the fourth act finds them in Paris, where Ruth is trying to make a bare living by painting. Here Mrs. Dakon accepts the hand of Colonel Gunning, who has been trying to marry her ever since her husband's death. Lawrence finally discovers Ruth and learns for the first time of Norah's treachery and compels her to confess everything to Ruth. There is an important sub-plot, with plenty of bright comedy. The company again demonstrated their excellence, strong and important acting scenes falling to the leading female roles. The staging of the play was under the direction of E. F. Bostwick.

The plans of the Belasco Theatre producing company for next week have been completed at the last minute. Thursday night Lee Shubert arrived here to witness The Son of His Father, and was so impressed with its excellence that he immediately engaged several of the cast for an early production next season. The third play to have been presented was a comedy called Miss Brown—Burglar, but Mr. Shubert yesterday telephoned from New York that he was sending manuscript of a play entitled The Europeans to be put on next week, as the author unexpectedly goes abroad in two weeks and it was thought advisable to have the playwright's assistance in the rehearsals.

The Tar and Tartar, Harry B. Smith's and Adam Itzel, Jr.'s comic opera, is the capital offering presented by the Aborn Comic Opera company for its ninth successful week, scoring a most engaging success with its pleasing musical score, amusing developments, laughable situations and bright comedy dialogue. Fred Frear as the hapless Tar, Muley Hassan, and Hattie Arnold as the bloodthirsty and vengeful Tartar, Princess Alapaca, were amusing. Other important roles were artistically enacted by Thomas S. Van as Pajama, the court physician; Forrest Huff, as Cardamon, the Bedouin chief; Ralph Nichols as Moket, the Sultan of Morocco; George Williams as Khartoon, the Grand Visier; C. W. Phillips, as Yussef, Blanche Morrison as Farina, Agnes Finlay as Faffeta, and Lena Duer as Lambrequin. Next week, The Yankee Consul.

In the Bishop's Carriage, Channing Pollock's attractive dramatization of Miriam Michaelson's novel, is the talented Columbia Players' vehicle for the ninth week of the Columbia Theatre's successful stock season. Julia Dean again appears in her original creation of Nance Olden, renewing her previous strong success in the role. Orme Caldara plays the important leading part of William Latimer, scoring strongly with his usual excellence. The company was cast to unusual advantage, favorite recognition being given the work of Thomas Chatterton as Frederick Obermuller, Alexander Calvert as Tom Dorgan, Everett Butterfield as Edward Ramsey, Alexander Frank as Bishop Van Wagenman, James W. Shaw as Harry Van Ness, Ruth D. Blake as Mag Monohan, Clara Sidney as Mrs. Edward Ramsey, Ethel Wright as Nellie Ramsey, Ruth Chatterton as Mrs. Wallace, Bessie Monaghan as Mrs. Lane, and Alice Parks Warren as Mrs. Mary Latimer. Next week, The Man from Mexico.

Manager Fred G. Berger, of the Columbia, has in contemplation the production of Sol Smith Russell's successful play, A Poor Relation, with stage director Frederick Thomson in the leading role.

JOHN T. WARDE.

## CINCINNATI

### But Three Theatres Left in Field—The Mikado—Notes.

CINCINNATI, June 28.—The midsummer dullness has been emphasized by the closing of the Walnut as a picture house owing to decreasing patronage, leaving only the Lyric, New Robinson and Grand in the field as Summer theatres.

The New York Musical Comedy company has also closed its season at the Lagoon after an indifferent season from the box office point of view. The big amphitheatre is temporarily, at least, devoted to vaudeville.

The Mikado is being sung by the opera company at Chester Park this week to increasing attendance, the tastes of the Summer visitors evidently being for the lighter sort of entertainment as compared with the heavier bills offered previously. Next week a season of musical comedy will be inaugurated.

Work has been commenced on the new theatre on Vine Street, as yet unnamed, making the third house now in process of construction here, all of which are expected to be open before Winter begins.

H. A. SUTTON.

## PITTSBURGH

### Salomy Jane by Davis Company—The Bijou Question Unsettled.

PITTSBURGH, June 28.—Salomy Jane is given a good production by the Harry Davis Stock company at the Grand, and much credit is due the management. Harry McRae Webster has succeeded Oscar C. Apfel as stage director. The Man on the Box is next.

The sale of the Bijou is still questionable but is expected to be definitely settled shortly.

Sam Harris, of Cohan and Harris, was in the city last week.

Kathryn and Adelaide Anshutz, daughters of Colonel Anshutz, who is a prominent business man of this city, have adopted the professional stage by consent of their parents, and are now members of The Motor Girl company, playing in New York City.

ALBERT S. L. HEWES.

## PHILADELPHIA

### The Orpheum Players in Carmen—A Good Opera Outlook—News.

PHILADELPHIA, June 28.—The terrific heat of the past week adversely affected attendance at all the theatres, but especially the smaller burlesque and vaudeville and moving picture houses, where the interiors were something like bake ovens. Even Keith's and the Chestnut Street Theatre were more or less affected, although at both places patronage kept up wonderfully well. The parks, Hippodrome and other outdoor places of amusements, on the other hand, did a land office business the greater part of the week; toward the end of the week, however, several storms and threatening weather lessened the attendance at most of these resorts.

The Orpheum Players, at the Chestnut Street Theatre, last week revived the old familiar Carmen and produced it in a most satisfactory manner. Leah Winslow, one of the most popular of the Orpheum Players, appeared in the title role and scored a creditable success. In the lighter scenes she played with charming vivacity and restrained dramatic force in the more thrilling episodes. William Ingersoll contributed an impressive impersonation of Don Jose. Escamillo was in the hands of Robert Cummings, who made of him a lovable and wholly charming person. He was especially effective in his recitation of the history of his first bull fight, which in the opera is the famous Toreador song. Adequate support was given by Edith Walls, George D. Parker, Peter Lang, Joseph Creaghan, May Desmond, Inez Cuviette and Henry Edwards. Stage Manager Percy Winter deserves great credit for the manner in which he staged the piece, the costumes being rich and appropriate and the stage settings most attractive. This week, The Middleman.

Florence Rittenhouse, a young school teacher of this city, who made a distinct success some weeks ago in Caught in the Rain, which was given by the Philopatrian Players at the Broad Street Theatre, where it ran for over a week, will this week appear in the Orpheum Players' production of The Middleman, assuming the part of Nancy. It is now believed that the young woman will abandon the schoolroom for the stage; at any rate, she will remain with the Orpheum Players during the Summer. She has an attractive appearance and a pleasing personality, in addition to which she has marked ability.

That the Philadelphia Opera House will have a most brilliant and prosperous season is already in evidence. There has been a steady rush for seats in the balcony and orchestra alike. Four additional boxes have been added, and there has been a scramble for them, there having been at least ten applicants for each box.

James B. Gentry, who murdered his sweetheart, Madge Yorke, in this city fourteen years ago and was sentenced to imprisonment for life, is once again a free man. Governor Stuart having signed his pardon Tuesday afternoon. The papers did not reach the jail until after midnight, and it was an hour later before he quit the prison. His future is as yet undetermined, although he may return to the stage. For the present, however, he will spend some time with friends in Virginia.

JAMES D. SLADE.

## ST. LOUIS

### James O'Neill in an Old Role—The Mikado—My Lady's Maid—Notes.

ST. LOUIS, June 28.—At the Delmar Garden yesterday James O'Neill, after a pleasing week in Virginius, changed back to the old role with which his name had so long been linked, and revived Monte Cristo. The support is adequate and the old piece was received with approval.

In the musical theatre at Delmar Garden the bill this week is The Mikado, and the old Gilbert and Sullivan opera still retains all of its old charm in spite of torrid heat and perspiring players.

Amelia Bingham, at the Suburban Garden, has been received with much favor, and deservedly, in Her Other Self, the play having been given its first performance on any stage last week. The piece has made good to the extent that a presentation during the regular season is expected.

At the West End Heights Theatre, My Lady's Maid is the attraction, with Rice and Cady in the leading comedy roles. Lillian Herlein is an extra and pleasing feature.

The Blunkall Stock company holds forth at Lansdowne Park, and its repertoire is apparently pleasing the patrons immensely.

Stories are about town, and apparently with some little foundation in fact, that a tentative agreement has been made by Jacob J. Shubert, of the New York theatrical firm, and a St. Louis real estate firm by which the the Shuberts will have a theatre downtown for their musical attractions, the house to be converted from an important business building at a cost of $200,000. The theatre will seat 2,100 and will in no way affect the policy of the Garrick Theatre, the latter house retaining the dramatic bookings and the new one the musical attractions.

## COLLIER AND BEAUREGARD QUIT STAGE

With the closing of William Collier's engagement in The Man from Mexico at the Garrick Theatre, Thomas Beauregard and Mrs. Beauregard (Helena Collier Garrick) retire from the stage peramnently. Mr. and Mrs. Beauregard have been married seventeen years. Mrs. Beauregard's stage debut was made in 1891, playing Virginia to the Virginius of her father, Edmond Collier.

# SUMMER THEATRES IN BOSTON

## The Yankee Mandarin, The Traveling Salesman and Castle Square Stock to Close—Lindsay Morison Presents Sapho—A Broken Idol Doing Well—Benton's Gossip.

BOSTON, June 28. — Something dropped, and dropped very quickly, upon Boston theatricals, and as a result the plans for the Summer season were changed, and changed materially. The Majestic, with The Yankee Mandarin, let a fortnight pass for a Summer season, and the Park and the Castle Square will close at the end of this week, not even waiting for the holiday matinee of the Fourth of July. It was not difficult to find the reason for these changes, for the weather was something fierce, and Maude Adams at the Stadium, with her thousands of spectators at one performance, got all the theatregoing that was done last week. Some nights the leading theatres all together did not hold enough to make up one good audience. Old Sol routed Thespis.

Lindsay Morison's Stock company at the Orpheum gives the opportunity of something debatable in midsummer theatricals—Sapho, which is usually considered a play for the chilly season, but here it comes in a time of warmth. Very fortunately the version which he presents is styled in the bills one that is refined and beautiful, so that it is appropriate for the season. This newest of the stock organizations has met with popular favor in its opening fortnight, and Mr. Hansel and Miss Sanders, for old favorites, have been especially well received, while Miss Bruns has instantly taken a popularity of her own. Mr. Morison has a number of interesting revivals to be made, but Sapho is the only one that is refined and beautiful.

Summer heat makes no difference with the melodramatic offerings at the Bowdoin Square, and thrillers prosper there no matter what the temperature may be. This week it is Enemies for Life that gives the sensations, and in the leading characters Charlotte Hunt and Frederick Van Rensselaer divide the honors. Louis Bresen, a former favorite, is now back with the organization in important characters, and so is Edwin Denison.

A Broken Idol at the Tremont started upon its second month to-night, and it looks as if it would find Boston a stopping place for the whole Summer. Trixie Jennery, the dancer, only remained with the attraction for a few performances, and then she was forced to retire at the advice of her physician. She has not been well since the close of her engagement with The Little Cherub. She made a hit while here.

This week ends the stay of Florodora upon the boards at the Castle Square, and the house will be closed until late in August. In many respects this has proved one of the liveliest of all the musical comedy revivals, and it leaves the season to end with the best of feelings for the organization which has done such excellent work in its ten months. Mary Young is proving in every respect as lively as Miss Hopper or the others who played Lady Holyrood here, and Louise Le Baron, Gertrude Binley, Donald Meek and the Young brothers all do well. W. P. Carleton, of course, in his old character repeats old successes.

The Traveling Salesman ends its long stay at the Park this week, running out an engagement that has proved much longer than that originally intended here. There was no other attraction at this house this year that stayed so long and no other play in the whole city, but it has to yield the palm to The Merry Widow, which stayed longer than any other production seen in Boston all the year. This piece will not be seen upon the New England circuit until next Fall.

This is the last week of the season of Pops at Symphony Hall, and then the musicians will separate for the long Summer vacation, many going to the resorts.

Maude Adams and Joan of Arc at the Harvard Stadium certainly gave Boston the greatest attraction of the past week and provided something that Boston will not see equaled for years to come, if ever.

The scenery was allowed to remain after the performance, and at the class day exercises later in the week it formed a mediæval background for the modern antics of the Harvard boys and their friends, where the throwing of confetti and other things served as a marked contrast to the triumph and death of Joan as shown by Miss Adams and her associates. People from other cities came to see this performance, and all were enthusiastic over the spectacle which had been provided for the occasion. Certainly a Bostonian will think twice before he makes any other attempt in the line of a historical pageant until after Joan of Arc has been forgotten by the 15,000 who were in the Harvard Stadium for that memorable performance last week.

Robert Rogers and his wife (Louise McIntosh), who have been in town on a visit to her family, have signed with David Belasco for the coming season, and will go to New York for the rehearsals for The Open Door, in which they will have parts. While here they have also been entertained by Mrs. Guy Currier, formerly Marie Burress, of the old stock company at the Museum, at her Summer home near Methuen.

The chorus girls of A Broken Idol at the Tremont have formed a little organization which they call The Alley Club. Irene Farber is the president.

William T. Hodge and his bride, Helen Hale, included Boston in their wedding tour, coming here from Lenox by auto so as to see the Stadium play. They had luncheon at Jamaica Plain with the bride's cousin, Mrs. Amelia Costello, who was entertaining Mrs. George Cogswell, mother of the bride.

Mrs. Linn Byde Porter, wife of the novelist, who is now in Russia, is on a visit to her daughter, Mrs. Robert Edeson, at Sag Harbor, Long Island, accompanied by Mrs. Ida Comstock, of Brookline.

Lily Carthew has gone on to New York with her mother for a few days' visit.

David Morison, the young son of Manager Lindsay Morison, of the Orpheum, entertained his classmates at that house one afternoon of the past week as a feature of the conclusion of the year at the Prince School. The boy's mother, Rose Morison, had one of the strong parts in Home Folks, the play of the week.

James E. McElroy has been engaged for comedy characters with Harry La Marr for his Summer tour of New England.

The Lion and the Mouse is going to be the opening attraction of the next season at the Grand Opera House, its first presentation here at anything but the highest prices.

There are labor troubles with the billposters employed by John Donnelly and Sons Company, which controls a large share of the outdoor advertising around the city. An increase in pay for helpers and drivers is what the men are contending for. Other labor organizations may be involved.

The special music for the performance of Joan of Arc at the Harvard Stadium was furnished by the orchestra from the Hollis Street Theatre. William H. Capron, the musical director at that house, is now off for the Summer at Hotel Wentworth at Newcastle, N. H.

John Craig and Mrs. Craig (Mary Young) will spend most of their Summer vacation at their North Shore home, where they have been for some time now, going to and fro from the Castle Square by auto. They may make one or two trips away in their car.

Philip H. Lavine, Mr. Craig's right hand man in the business end of the Castle Square, will go to the shores of Lake Winnepesaukee in New Hampshire with Mrs. Lavine, and of course Baby Lavine, who faced the footlights in The Heir to the Hoorah and never cried once.

JAY BENTON.

## ST. PAUL.

### The Contented Woman in Demand—Breaking Ground for New Theatre.

The Summer season at the Metropolitan opened May 30, by the Neill Stock co., which presented The Rose of the Rancho. The co., while not as strong as Mr. Neill has offered before, is well balanced and Edythe Chapman and Mr. Neill assumed the lead and were ably assisted by George Allison, George E. Riddell, George Bloomquest, Gertrude Rivers, Ruby Thorp, Ethel von Waldron, Marian Zimmerman, Jane Houston. The last named is a Farge, N. D., girl, and her work was especially creditable. The bill June 7-12 was The Climbers, which proved to be a good drawing card, and it was especially well acted and staged, the work of Miss Chapman and Mr. Allison being exceptionally clever. Merely Mary Ann 14-20 was presented and, while the attendance was fair, it hardly compared with that of the week before. Mr. Neill had the lead and he never appeared better. Miss Chapman was artistic. The bill 20-26 was The Walls of Jericho, which proved to be very pleasing. They will present The Contented Woman 28-3 and the playgoers are looking forward to it.

They are clearing the ground for the new Shubert Theatre, which they expect to have ready for the opening on Thanksgiving Day. The plans call for a seating capacity of 1300.

HARRY O. WILLIAMS.

## DENVER.

### Improvements at Elitch's Gardens—Christine Norman and Roy Fairchild Make Hits.

The Elitch Stock co. presented My Wife to big business June 13-19. Christine Norman was an attractive Trixie. Roy Fairchild was a hit as Gibby Gore. Wilson Melrose, Lillian Sinnott, George Probert, and John Daly Murphy were well received. The Prince Chap next.

A splendid new entrance to Elitch's Gardens has been built and many improvements made, which add much to the attractiveness of the place.

Theodore Lorch and co. are attracting favorable comment at the Curtis, where they are offering Carmen for their closing bill.

On 27 a musical comedy co. of forty people will be installed for the remainder of the Summer, Messrs. Williams, Thompson and Croke putting in the co.

Signor Cavallo's Symphony concerts at Elitch's every Friday afternoon are very popular and of much merit.

MARY ALKIRE BELL.

## MONTREAL.

### The Circus Girl—The Devil—The Black Hussar—A Matinee Novelty.

The Cummins Stock co. June 21-26 presented The Circus Girl to rather light business, the heat being intense. Victor Browne and Ray Myers appeared as the much worried Hummington and Rosa Bollombler respectively; Fred House gave an amusing sketch of an English butler and Ed. Delaney was a satisfactory Josh. The Devil 28-3.

At the Princess the ever popular Chimes of Normandy was well received 21-26. Doris Goodwin making a charming Serpolette, and Nettie DeCourcey appeared to advantage as Germaine. A novelty was introduced at the Monday matinee. The audience was allowed behind the scenes and shown what a dress rehearsal is like. The Black Hussar 28-3.

W. A. TREMAYNE.

## SAN FRANCISCO.

### Words of Praise and Personal Mention—Some Popular Plays.

Ethel Barrymore has been two weeks at the Van Ness pleasantly entertaining with her Lady Frederick, and her return will be welcomed any time. Marie Doro in The Morals of Marcus will follow.

The Alcazar had a very pleasant opening June 14, presenting Florence Roberts as the star in Du Barry, and so well did she portray the character that she received five curtain calls. Thurlow Bergen, her support, displayed great ability and was well received, as was E. L. Bennison as Louis XV. The Country Girl will be the next attraction by Miss Roberts.

Although there were strong counter attractions at the other houses Mrs. Fiske drew a crowded house at the Valencia, and has continued to draw during the entire week. The play is very powerful and the characters were portrayed by real artists, all of whom received great applause. The star, as Salvation Nell, was repeatedly called before the house. The impression made in the character is lasting and the play has become the talk of our city. The co. is one of the largest that we have ever seen here and included Holbrook Blinn, Henry Wenman, W. J. Clarke, Eugene Reed, Walter Henry, John Dillon, Thomas Carroll, M. F. Nagle, Judge R. Dowling, Mark Ross, Jesse Keppler, Frank Foley, Herbert Heywood, Edward Howard, E. W. Short, Edwin Brewster, Antrim Short, Daniel Burns, Frank Johnson, Clarence Williams, T. A. Bird, T. P. Dansilli, Mrs. Fiske, Mary Madison, Hope Latham, Master Daniel Burns, Mary Maddern, Leila Romer Tyler, Winifred Voorhees, Merle Maddern, May Barton, Petra Folkman, Gilda Varesi, Margaret Anderson, Marion Swayne, Coriane Ford, Martin Davis. Holbrook Blinn received a great deal of praise, and likewise Myrtle Odell. All of the San Francisco newspapers have accorded Mrs. Fiske the highest praise.

The Princess is now presenting grand opera. La Traviata, Fedora, Rusticana, Pagliacci, and Aida have been well rendered by a capable co. The American had an excellent reopening with The Blue Mouse, Elsa Ryan playing the title-role. She had with her a capable co. from the East, including Wilton Taylor, Inga Palmer, Geoffrey C. Stein, Caroline Pearce, G. D. McIntyre, Harry Millarde, W. G. Reynier, John Leighton, Edgar Elkas, John Thatcher, Mary McGregor, Mabel Trunnelle, John Dunne, James Conley, Frank Didsworth, Eugene Savoyard, Edward F. McClellan, Josephine Kemety, Isabella MacIntyre.

Fischer's Theatre is presenting Are You a Tourist?

James Thornton is billed for the Orpheum 21-26.

A petition was filed by B. and C. Sprechels with the Superior Court for permission to erect a theatre and store building on Market Street, at a cost of $250,000, to be known as The Theatre Building.

A. T. BARNETT.

## COLUMBUS.

### James and Murphy Open with Home Talent—Jane Grey a Belasco Star.

The Great Southern Theatre, which closed so abruptly a week ago, under the management of the Casino Co., of Detroit, Mich., has reopened under the management of Billy James and Sam Murphy, local boys with quite a reputation in theatricals. Mr. James has put on the minstrel shows for the Jungle Imps and other organizations for many years and is a most versatile performer. Sam Murphy has taught practically every dancer of note that ever left Columbus and has had wide experience in stage affairs. Their new project will be to use local talent exclusively in their vaudeville. Harriet Eastman, Billy Carney, William Dutcher, Ted Heinmiller, Ruth Mason, the Newsboys' Band and the pictures were offered for the opening week, which played to fine business. Murphy and James also have theatres in Findlay, O., and the new Fairbanks in Springfield, O., in both of which towns they expect to utilize local talent.

In Gay Bohemia is the Rodrigues offering at Olentangy June 20. Oscar Hagland is scoring the biggest hit of his stay here with his song "Put Me Among the Girls." Hasel Tupper, a member of the chorus, who also has small parts, is pretty and clever, and is given a chance this week to make good. Charles Stine, Douglas Stevenson, Lola Hawthorne and Miss Bradford are all doing good work.

Mgr. Will Prosser, of Keith's, has augmented his singers with the addition of Miss Holtzbacher and Mr. Moffit, both local singers of promise. Blossom Robinson, of Indianapolis, Ind., is the extra feature this week. Business good.

Mgr. James V. Howell, of the Colonial, was elected a director of the National Stock Managers' Association in New York during the past week.

Jane Grey, popular leading woman at the Colonial, Columbus, O., the past season, in a letter here, states that she will be a Belasco star the coming season, appearing in The Open Door, with Frank Worthing as her leading man, opening in New York in September. This news is received with great regret, for she had made friends here by the score, who hoped to see her this coming season.

Helen Morrison was the bright, particular star in the performance of Twelfth Night given by the Browning Society, of the Ohio State University, 23. Esther Roberts was pretty and made much of the part.

JOSEPH RUSSELL HAGUE.

## MILWAUKEE.

### William Courtenay Pleases—Good Work by the Sherman-Brown Stock Company.

Before and After, an uproarious farce comedy, proved a very pleasant entertainment for the warm weather, and opened June 21 at the Shubert to a good sized house. This play gave an opportunity of seeing William Courtenay in a part entirely different from the others which he has played since his connection with the Friend Players, and his work was very pleasing. Fannie Hartz, in the other leading role, contributed another finely played part. Ralph Kellard did good work. Anita Van Buren made a hit in an eccentric comedy part. Wilson Reynolds and Gwendolyn Piers were well cast. George Henry Trader, Gertrude Dallas, and Thomas Emory contributed excellent character studies. Week commencing 28, Mistress Nell.

The Sherman Brown Stock co. appear to advantage in the comedy Mrs. Leffingwell's Boots and opened 21 to good business. Individual hits in the play were made by Robert Wade, Jr., Julia Blanc, Allen Murnane, Robert Warwick, and Adelaide Keim. Week commencing 28, Shenandoah.

A. L. ROBINSON.

## SEATTLE.

### The Paystreak Offers Many Attractions—News of the Theatres.

The attendance at the A. Y. P. Exposition June 1-15 is reported as being 429,787, or a daily average of nearly 24,000. During the week 14-19 the Grand Lodge of F. A. and A. M. and the Order of Eastern Star have been holding sessions in the Masonic Building. The following is a list of the principal attractions on the Paystreak, the amusement quarter—viz., the Arena, John Cort, manager, Battle of Gettysburg, Chinese Theatre, Eskimo Village, Destruction of San Francisco, Dixieland, Igorrote Village, Land of the Midnight Sun, Monitor and the Merrimac, Oriental Village, Mara Meeker's Pioneer Life, Turkish Theatre, Scenic Alaska, Scenic Railway, Spanish Theatre, Swedish Building, Miracle Painting, Alaska Gold Camp, Japanese Theatre, and others. The general daily programmes are also interesting and diversified.

At the Moore the attraction was Nat C. Goodwin and Edna Goodrich, with an excellent supporting co. in The Easterner 14-16, and The Genius 17-19, which drew audiences averaging good business. A pictorial reproduction of the boxing contest for the World's Championship between Thomas Burns and John Johnson 20-22, matinees 20-22. John Drew in Jack Straw 23-26.

It Happened in Nordland 13-19, matinee 19, at the Grand, played to houses ranging from small to large, with Ferris Hartman in the principal role, who showed his versatility to the best advantage. In the cast were: Josie Hart, Rita Vance, Flora Norris, Anna Little, Vera Earle, Elvia Rand, Will Epperley, Walter De Leon, Ronald Bradbury, Joseph Fogarty, and others, who rendered excellent support. Same co. in The Sultan of Sulu 20-26, matinee 26.

At the Seattle the offering was Tennessee Tom 13-19, which pleased audiences averaging good business. Emma Bunting in the title-role displayed her usual skill and cleverness. In the cast were: Janet Loudon, Cora Wells, Willis P. Hall, Raymond S. Payne, Henry W. Otto, and others, who contributed to the success of the performances. At Cozy Corners 20-26.

The Pantages' Players at the Lois gave a good presentation of On Parole 13-19, which drew medium and large houses. In the cast were: Allisen May, Clara Kimball, Marie Van Tassel, F. C. Huebner, Allan J. Holuber, Ed M. Kimball, H. C. Lonsdale, and other talent. The Great Ruby 20-26.

The new theatre erected by the Washington Amusement Association at the northwest corner of Seneca and Fourth has undergone many vicissitudes during its brief period of existence. It is now in the hands of a receiver.

John Cort, general manager of the Northwestern Theatrical Association, has announced some changes in the personnel of his staff. Gilbert G. Barry, auditor, has been promoted to the position of manager of the Grand, succeeding Carl D. Reed, who becomes private secretary to Mr. Cort. John M. Cooke, of Chicago, will assume the management of the Moore in the place of Harry Cort, who will represent the association in connection with its road enterprises. Other changes among the various officials have taken place.

BENJAMIN F. MESSERVEY.

## LOUISVILLE.

### The Boston Amusement Company Secures Control of the Masonic—Other Items of Interest.

The advance sale of seats for Theodore Thomas' Orchestra indicates that music lovers of Louisville, Ky., will be out in full force. The concert will be given at Masonic Theatre June 24.

The Coburn Players for two open air performances on the grounds of the Louisville Country Club 25-26 was one of the most notable social events of the midsummer season. The offerings were Canterbury Pilgrims and As You Like It.

Charles Rhinehardt is a distinct hit in his ballad singing at the Princess. He will again be with the Al. G. Field's Minstrels next season.

The Gayety Theatre, now nearing completion, was recently lighted up and the inspection of the public invited. There will be more legal trouble and a bitter fight before the place is finally opened for business.

Katherine Shay, the young Louisville artiste, is filling a Summer engagement in stock at Utica, N. Y., playing ingenue parts.

The celebrated Masonic Theatre case came to a close 22, when the Weber Brothers were ousted through act of court. The house now comes under control of the Boston Amusement Co. The Webers occupied the house for a number of years and the Boston Amusement Co. offered a larger rental and remained in forcible possession. It is said that Colonel Charles A. Shaw, now manager of the theatre, will go to New York from Detroit and confer with the Shuberts regarding a release of the house to that theatrical interest.

In Dixie Land drew a large audience to Macauley's 22. Joe Clark's colored jubilee singers were the performers.

Frank Nunn, formerly of the Avenue, is filling a Summer engagement behind the desk at the hotel at Dawson Springs.

Wallace Hughes, at one time dramatic critic on the "Courier Journal," and a high class newspaper man in other departments of the work, has severed his connection with journalism and accepted a position as one of the attorneys for a Western railroad, with headquarters at Chicago. CHARLES D. CLARKE.

## MINNEAPOLIS.

### The Girl with the Green Eyes, Followed by The College Widow and The Rounders.

The Ferris Stock co. gave for their fourth offering at the Metropolitan June 20-26 Clyde Fitch's comedy, The Girl with the Green Eyes. The play was good, Florence Stone and Thurston Hall finding congenial roles in the two leading parts. The Vatican scene was handsomely staged. Next week, Glittering Gloria, with plenty of specialties, is promised, with The College Widow to follow.

Twice in succession has the Lyric Stock co. been forced to keep their offerings on two weeks. Following the hit of The Rose of the Rancho, the management is giving The Rounders a second week. W. H. Tooker, Julian Noa, Justin Cooper, W. K. Allen, Helen Wilton, Claire Colwell, Kate Blancke, and the others have all scored. The Climbers next week will be marked by the return of Lee Baker, Edith Evelyn, and Corinne Cantwell to the cast. Sweet Kitty Bellairs is to follow, and then possibly another musical comedy, The Mayor of Tokio.

CARLTON W. MILES.

## SPOKANE.

### Some Good Plays and Others Coming—Children No Longer Barred from Theatres.

Harry Hermsen, in the title role, Euphemie Lockhart as the principal boy, Marie Grandore as Katherine and Ruth, a dual part, and Marion Mack and Leo Kendal scored in The Burgomaster, at three performances, in the Spokane Theatre June 13-15. Etta Lockhart made a hit with her dancing specialty and the chorus was well received by large audiences. Nat Goodwin and Edna Goodrich in The Easterner and The Genius 21, 22. John Drew in Jack Straw 24 and 25. Ethel Barrymore in Lady Frederick 9 and 10. Mrs. Fiske in Salvation Nell July 19 and 20. Marie Doro in The Morals of Marcus 26 and 27.

Spokane Choral Society of 350 voices and Symphony Orchestra, Karl Riedelsberger, director, presented Hiawatha's Wedding Feast at the Auditorium Theatre 17. The orchestral numbers were two of Brahms' dances. The soloists were Charles Brand, flutist, and Harry W. Newton, tenor. George Greenwood, pianist, and Frank Shoedler, organist, were the accompanists. The audience was large and liberal with its applause.

Helena Frederick and co., including Huntington May, scored in a tragic opera in one act, called The Patriot, at the Orpheum Theatre 13-20, playing to capacity business at night performances.

George Kirchner, 'cellist, and his sister, Hattie Kirchner, violinists, of Spokane, who are studying in the Royal Conservatory at Leipsig, Germany, will return next Fall. Mr. Kirchner is now playing a three months' engagement at Bath-Elster.

Lucille Palmer, a young soprano of Spokane, has signed for a leading role with the San Francisco Opera co. for a special engagement of twelve weeks at Vancouver, Wash. She has been with the co. since the beginning of the season.

Aug. 9 is the first day of the seventeenth session of the National Irrigation Congress, which President Barstow says will be attended by five thousand delegates during that week.

Alexander Saslavsky, violinist and concert-meister of the New York Symphony Orchestra, assisted by Olivia Dahl, soprano, gave the first of a series of three recitals at the home of Mrs. T. F. Spencer here 17. Louis Merkel was the accompanist. The house was attractively decorated and the attendance was large.

The Board of Health has lifted the ban on children under eighteen years of age attending theatrical performances and as a consequence there is an increase in afternoon business at all houses.

W. S. McCREA.

## NEWARK.

### George Leslie Makes Friends Here—Some Old-time Minstrels Make Hits.

Following a successful week of Florodora, the Aborn Opera co. presented Lew Fields' musical comedy It Happened in Nordland. Florence Burdett as Katherine Peepfogle, Countess Olga Von Hatzfeld as Mayme Perkins, Fritzie Von Busing as Parthenia Schmidt, Hattie Arnold as Princess Aline all gave delightful performances and received much applause. Herman Hirschberg as Hubert was sufficiently alive to the humorous possibilities of the character. Robinson Newbold as Prince George sang and enacted the part of the careless Prince. Clifford Robertson was rather stiff as the Duke of Toxen. George W. Leslie as Baron Sparta was full of good comedy and did not lose a single line. Mr. Leslie is clever and the part of the Baron seemed to fit him. John B. Phillips as Dr. Otto Blotz was extremely nervous; so much so it marred his performance.

The Aborn Brothers offered A Chinese Honeymoon 26 with a special cast, which includes Katie Barry as Fi Fi.

Manager Mumford presented some old-time minstrels at the Arcade Theatre 21, which proved a great success. Those on the programme were Lander and Allen, Grunewald and Walker, Eulu Keeler, Marty Regean, Mae Regeart, F. K. Thornburgh, John F. Whitaker, Arthur B. Eck, Billy Baker, E. J. Lewis and co., Clifford Edwards, Will S. Rising, Burns and Robbins, Grace Mantell, and Maxie Lentz.

George E. Lasks, who has recently returned from abroad, visited the Olympic Park 24 to witness it Happened in Nordland.

GEORGE S. APPLEGATE.

## KANSAS CITY.

### Jane Kennark Wins Much Applause—Indian Students Produce a Play.

Only one theatre remains open in Kansas City, the Auditorium, and it is destined to close for the 1908-1909 season with the end of the present week. Jane Kennark and her special co. of players put on Ethel Barrymore's former success, Cousin Kate, June 20-26, playing to good sized audiences, who were most appreciative in their reception of the charming comedy. The title part afforded Miss Kennark opportunities and her portrayal was thoroughly artistic and most enjoyable throughout. She won repeated applause after each act. Scarcely less well received was Thaddeus Gray, who handled Bruce McRea's old part of Desmond to entire satisfaction. Mary Milburn, Ica Mentch, Carl V. Daintree, Clarence Oliver and Lillian Higgins were capable in the lesser roles. The play was attractively staged and costumed.

The Indian students of the Haskell Indian Institute, of Lawrence, Kan., presented a novel amateur play recently, descriptive of the life of a student at the school. The play was written by one of the faculty of the school and was presented on commencement day by the students.

D. KEEDY CAMPBELL.

## BUFFALO.

### The Midsummer Exposition Opens — Gus Forbes Is a Favorite Here.

The House of a Thousand Candles was well received at the Star June 21-26, and the members of the Boustelle co. were seen to advantage.

Gertrude Shipman with Gus Forbes offered At Piney Ridge at the Lyric 21-26. Mr. Forbes is a local favorite and made a hit.

Howe's pictures at the Teck, third and farewell week, 21-26. Good returns. David Warfield 28-3, and, judging by the advance sale of seats, he will appear to S. R. O.

The Midsummer Exposition opened 21 in a blaze of glory and will be one of the greatest successes in many years.

Mr. and Mrs. Arthur Jay Aylesworth were in town 22, 23.

P. T. O'CONNOR.

## LOS ANGELES.

### Richard Bennett and Florence Reed Meet with Instantaneous Approval.

The Mason was housing Marie Doro and a generally good support in The Morals of Marcus June 14-19; the play was quite absorbing, and Marie Doro in the part of Carlotta displayed ability, discretion and forcefulness. Edwin Arden and Marie Wainwright lent excellent aid in the support. The attendance for the week was only fair. The Princess Theatre Opera co. in Piff! Paff! Pouf!, with Fred Mace, Zoe Barnett, and Mae Boley as headliners 21-26.

A Milk White Flag at the Burbank 13-19, and did big business; it was a clever production, and made so by the direction of Harry Girard, who also takes a part in the production by singing "Prairieland," a new song by himself and Oliver Morosco; he has a good voice, and the song is given between acts one and two; in this he is assisted by Blanche Hall and the Ellis Quartette. The Traitor 20-26.

Melodrama was again at the Grand 13-19 in No Mother to Guide Her, and there is enough of the harrowing to satisfy the most exacting. Blossom Seeley and a colored quartette do some filling in between acts. All of the old-timers were noticed among the patrons, and business for the week was quite good. Bunco in Arizona will follow.

Kolb and Dill finished their last week at the Majestic with Lonesome Town, and turned them away; their farewell session was as popular as their first week. Beryl Hope in Three Weeks 20-26.

The Lion and the Mouse at Belasco's 14-20 to packed houses, and it will run for a second week. In this play Richard Bennett, the new leading man during the absence of Lewis Stone, made his first appearance, receiving a great reception; in other words, he has met with instantaneous approval; he is an effective actor, with strong and magnetic personality, and it is safe to say he is already popular. Florence Reed presented a dramatic delineation of Shirley Rossmore, and she won the hearts of the patrons. David M. Hartford, the stage director of the co., who made such a strong hit when playing in The Dollar Mark, appeared in the role of John Burkett Ryder, and his forceful and authoritative characterization of the part was one of the best bits of the play. The balance of the co. were well cast and the stage settings good.

DON W. CARLTON.

## PORTLAND, ORE.

### Plans for a New Theatre—Izetta Jewell Has an Auto Party.

Owing to the enforced closing of the Heilig Theatre by the city authorities, because the building had outlived its usefulness, Calvin Heilig has completed a 99-year lease on the three lots at Seventh and Taylor streets. A handsome, modern, standard theatre, seating 2,500, will be built on this site before Winter.

Manager George L. Baker is in San Francisco looking for new material to recruit Baker Stock co. for the season of 1909-1910. The members of the old co. to be retained are: Izetta Jewell, Donald Bowles, and Mina Crolius Gleason. Sydney Ayres has left for Oakland, where he will play leading roles in the Ye Liberty co. William Dills and Howard Russell have not decided on their future homes. Maribel Seymour will return to New York. Our veteran actor, William Gleason, is just recovering from a severe illness.

Izetta Jewell and a party are leaving to-day for a trip to Seattle in the automobile belonging to Miss Jewell. After spending a few days at Seattle Miss Jewell will be joined by Judith Scott, and they will go to Alaska on a twelve-day trip, returning to Portland about July 15.

At the Lyric the Imperial Musical Comedy co. gave The Isle of Zaza June 13-19, introducing Clara Howard, a singing soubrette. Ed Harrington and Charles Connors were the principal comedians, and were very capable. Others of the cast sing and dance well, and the chorus shows training and ability.

JOHN F. LOGAN.

## CLEVELAND.

### Robert Drouet and Katherine Gray Always Welcome Here—Personal Mention.

Clyde Fitch's comedy Her Own Way was the second bill of Laura Nelson Hall and her excellent co. at the Colonial June 21-26, and they made many friends by their artistic work. Mrs. Dane's Defense 28-3.

At the Euclid Avenue Garden Theatre Robert Drouet and Katherine Gray both scored a success in The Christian 21-26 and, while it is to be regretted that this superior organization leaves us with the performance 26, still Mr. Drouet, Katherine Gray and their associates can always be assured of a hearty welcome in this city. Mgr. Wilson has wisely changed to opera and 28-3 will present Fiorodora as the first one.

The Aborn Opera co., playing at the Collseum, was seen in The Sultan of Sulu 21-26 and pleased the patrons of this resort. The Mikado will be sung 28-3. Clarence Harvey will join the co. and play the role of Ko Ko. Violet Colby and Hattie Bell Ladd are also newcomers.

The Summer burlesque at the Star Theatre is proving quite a success, but Drew and Campbell have decided to close after next week.

WILLIAM CRASTON.

## TOLEDO.

### Mr. Ormonde Is Devoting His Time to The Devil—Season Closes.

Charley's Aunt was the Lyceum bill June 20-26. Mr. Girardot was brought on especially from New York to take his original character. Mr. Ormonde was not in the bill, as he is devoting all his time to the study and thought which he intends to give The Devil, which will be next week's bill and the final one of the season.

## OMAHA.

### The Woodward Company Draws Good Houses in Spite of Hot Weather.

At the Bord Theatre the Woodward Stock co. of Kansas City is making good and, in spite of the extremely warm weather, the house is crowded at each performance. Sunday is the offering June 20-26 and the co. is all that could be wished for. Merely Mary Ann 27-3.

JOHN B. RINGWALT.

BROMO-SELTZER

CURES

HEADACHES

10¢, 25¢, 50¢, & $1.00 Bottles.


## PROVIDENCE.

### Theatre Parties Popular—New Building Law—Louise Randolph Returns.

The Albee Stock co. made its first attempt with a society drama at Keith's June 21-26, presenting The Hypocrites to capacity houses. The production was cleverly cast and received an excellent presentation. Louise Randolph contributed an admirable bit of acting in the role of Mrs. Wilmore and Morgan Wallace and Jane Grey were convincing. Agnes Scott, Helen Heimer, William Turner and Berton Churchill were also adequate in their respective roles. The Boys of Company B 28-3.

Faust, the selection for the Empire Stock co., received an elaborate and a realistic presentation at the Empire 21-26. The costuming and settings were deserving of special mention and were very complete. The parts are in capable hands and, as Mephisto, John Dwyer gave an excellent impersonation. Thias Magrane as Marguerite and Severen De Deyn as Faust portray effectively the roles entrusted to their care. Divorcons 28-3.

Louise Randolph after a week's rest returned to the Albee Stock co. 21, playing the role of Mrs. Wilmore in The Hypocrites. It is perhaps the most important role Miss Randolph has attempted this season and the success attained was excellent.

Items: Theatre parties have become very popular at Keith's this season and hardly a week goes by but what a half dozen or more have been accommodated with seats in the centre of the house by Mgr. Lovenberg.

In order to take advantage of the new building law which goes into effect July 1, which states that no permits will be granted for a theatre the main floor of which is more than one step above the level of the sidewalk, Dr. Thomas Black filed an application to erect a theatre on the site where the Elks' Hall now stands. The specifications call for a theatre on the second floor of the building with a seating capacity of 500. The structure will be thoroughly equipped with sprinkler service and fire escapes. As yet the style of performance is not made public, but it is believed that vaudeville and moving pictures will be the predominating features.

The proprietors of the Scenic Temple have also filed a permit to erect a balcony in their house of amusement.

HOWARD F. HYLAND.

## SALT LAKE CITY.

### Willard Mack's Health Improved—Preparation for a New Building.

At the Colonial the stock co. presented Master at Arms (Don Caesar de Bazan) to fair business. Willard Mack, who has had a long siege the hospital, will rejoin the co. week of June 20. Anna Cleveland will play leads. Annie A. Adams will be a member of the co.

The Salt Lake Theatre, Grand, and Orpheum have all been dark. Building operations adjoining the Grand for a time made it unsafe. The entire corner is to be built into a large hotel of nearly a thousand rooms.

Manager George D. Pyper, of the Salt Lake Theatre, has returned from his trip to the Yukon Fair, where he has made arrangements for the appearance of the Mormon Tabernacle Choir.

## DETROIT.

### The Week's Offerings Included Mikado, Regeneration and Toll Gate Inn

The bill at the Temple Theatre June 21-27 was above the usual average. The Temple Quartette, detached from A Night with the Poets, have well blended voices. Vaudeville filled out the bill.

The Aborn Comic Opera co. presented The Mikado at the Detroit Opera House 21-26. The attendance was not above ordinary, and prices have been reduced.

The Vaughan Glaser Stock co. offered The Regeneration at the Lyceum Theatre 20-26 to good houses.

Toll Gate Inn was the offering of the Chicago Stock co. at the Whitney Theatre 20-26.

The Temple Theatre has taken on its Summer draperies and furnished the house staff with handsome new gray uniforms, and a busy Summer is anticipated.

ELYP A. MARONI.

## IN CIRCUS ARENAS.

### Notes and News of the Many Tented Shows Here and There.

Frank A. Robbins' Circus more than pleased capacity business at Dover, N. H., June 18.

Barnum and Bailey presented their attractions at Duluth, Minn., June 19.

Hagenbach and Wallace's Circus played in Laramie, Wyo., June 18, to the largest audience ever assembled to witness a circus performance in this city. Ringling Brothers are billed to appear July 30.

Sells-Floto Circus played to 10,000 persons at two performances in Recreation Park, Spokane, Wash., June 14. No children were present. The show is clean and compact. The horses were features in themselves. The parade was made up of animals and riders, also wild animals in cages, and attracted much attention. B. F. O'Neil, banker and politician at Wallace, Ida., where the show played on June 15, escorted 121 children to the afternoon performance. He was the center of the noisy bunch and enjoyed the performance as much as did the youngsters. At the close the boys and girls yelled, "Hurrah for Barney O'Neil, he's all right," with such vigor that the animals in the menagerie pricked up their ears, while some of the hustlers armed themselves with tent stakes, expecting a call to arms. Ringling Brothers' Circus is billed for Recreation Park Aug. 9.

The Eagles' State convention will be held at Butte, Mont., and C. W. Parker's Carnival Shows June 20-26. The Carl Hagenbeck-Wallace Combined Shows June 24. The Sells-Floto Circus is billed for July 12.

The Hagenbach and Wallace Circus showed at Missoula, Mont., June 26.

Buffalo Bill and Pawnee Bill's advance advertising car is billing Chatham, Ont., for a performance on July 3.

The John H. Sparks Show exhibited at Chambersburg, Pa., June 17, to two large houses in spite of threatening weather. The performance was high class and gave great satisfaction. Colored Minstrels (under canvas) July 1-3.

Ringling Brothers' Circus (matinee and night) gave one of the best street parades ever seen at Fall River, Mass., while the circus performance was of exceptional merit. Hits were scored by the Saxon Trio, whose act was the feature; Emma Stickney, Josephine Clark, the Flying Jordans, the Three Duttons, and Lulu Davenport. The attendance was very large, the big tents being taxed to their capacity at each performance. On account of the show not playing Newport, R. I., this year the attendance from that city was large. The social leaders of the Summer colony were present at the matinee performance and thoroughly enjoyed the best entertainment ever given in this city under canvas.

John Robinson's Circus showed at Renovo, Pa., June 26.

Barnum and Bailey Show to two large audiences June 18.

Howard Damon's Show drew two large and well pleased audiences at West Chester, Pa., June 22.

The Johnny Jones Carnival company are offering good attractions at Annapolis, Md., under the auspices of the Eagles, to good business June 21-26.

Ringling Brothers' Circus gave one of the best shows ever seen in Brockton, Mass., to fair business June 19.

Buffalo Bill's Wild West is expected at Brantford, Ont., June 30.

The Elks' Carnival and Circus (Frank C. Pound, mgr.) will be held at Kirksville, Mo., July 5-7.

Colonel M. H. Welsh's Great American One Ring Circus opened in Pittsburgh, Pa., on June 10, for an indefinite engagement. The show is said to be entirely new this season. Homer B. Day is the general agent, with a competent staff of assistants. The Winter quarters of the show are at Verona, Pa.

Ringling Brothers' Circus will show July 8 at Wooster, O.

John R. Robinson's ten big shows are billed for Elyria, O., July 8.

Frank A. Robbins Circus appeared at Bangor June 28.

Glens Falls, N. Y., Buffalo Bill's Wild West and Pawnee Bill's Far East June 16 to capacity business. The show has been greatly enlarged since these shows joined forces, and the verdict here is "the best ever."

Buffalo Bill's Wild West and Pawnee Bill's Far East, combined, showed at London, Canada, July 1.

Miller Brothers' 101 Ranch exhibited here June 30.

The Fifty-sixth Regimental Band and Company G of Ft. Dodge, Iowa, gave a circus under canvas June 17-19, doing immense business. The only professional in the cast were La Mour Brothers Trio, acrobats and light wire performers.

The John Robinson's ten big shows are billed to exhibit in Norwalk, Ohio, July 7.

At Cheyenne, Wyo., Hagenbeck and Wallace gave two satisfactory performances to good business June 17. Ringling Brothers are billed to appear Aug. 2.

At Hartford, Conn., over 30,000 people sweltered, but enjoyed the novel and thorough up to date circus of the Ringling Brothers June 22.

Buffalo Bill and Pawnee Bill June 17 showed to big crowd at Buffalo, N. Y. In the afternoon a terrific storm greatly interfered with the evening performance.

Barnum and Bailey's Circus gave two performances June 24 at Minneapolis, Minn.

Barnum and Bailey's Circus played in Milwaukee, Wis., and both performances were witnessed by large crowds June 21.

Owing to delay caused by severe weather, the Barnum and Bailey Show reached St. Paul too late to have a parade. They played to a capacity business, however, at both performances.


**If your dinner distresses**

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

# The Motion Picture Field.

## REVIEWS OF NEW FILMS.

### PATHE, VITAGRAPH, BIOGRAPH AND ESSANAY LEAD IN FEATURES FILMS.

**The Pathe Film d'Art, "The Grandfather," a Powerful Picture—Vitagraph's "Duke's Jester" Well Done—Biograph's "Was Justice Served?" a Novel and Intensely Human Story—Essanay's "Curse of Cocaine" a Strong Subject—Other Releases of Only Ordinary Merit.**

Among the licensed productions last week there are five films that stand out above the rest, and of these the Pathe "film d'art," The Grandfather, would appear to be the most distinctly artistic, although the Vitagraph's The Duke's Jester is a production of merit and the Biograph's Was Justice Served? has peculiar points of excellence not attained by the other. The Essanay picture, The Curse of Cocaine, is also worthy of special praise. The balance of the list includes a number of pleasing pictures and others that are not so pleasing.

**Was Justice Served?** (Biograph, June 21).—We must admit that this picture tells an intensely human story in a human way, despite the series of remarkable coincidences upon which the plot is based. While the events are highly improbable, they are all plausible and possible, with the exception, perhaps that the case of circumstantial evidence made out against the ex-convict is not so strong that his conviction should have been considered so absolutely cock sure. There is one missing link in the chain, and in any real trial in court it would have been given great weight. When the ex-convict is arrested with the empty pocketbook in his hand there has been little opportunity for him to conceal the money, and yet no money is found on him, and he is never connected with the lost money. But this criticism is perhaps demanding too much from a motion picture story. Even the Biograph should be permitted some latitude. The basis of the story is brief. An ex-convict picks up an empty pocketbook, and is arrested and tried for stealing the contents. On the jury happens to be the man who had originally found the pocketbook and kept the money. He alone holds out for acquittal, and finally gains his point by confessing to his fellow jurymen and secretly returning the money.

**For His Daughter's Sake** (Pathe, June 21).—The moral in this splendidly acted dramatic story is confusing. Its fault is that it excuses theft, and yet the sympathies of the reader are with the thief. He steals from a bank because his sick daughter is doomed to death if he cannot give her change of climate. Afterward he becomes prosperous, returns the money with interest, and comes back to France, where the banker's son falls in love with the daughter. On learning her identity the banker refuses permission for the marriage, but when the girl's father proposes to eliminate himself by suicide the banker relents and all ends happily.

**The Story of Two Lives** (Lubin, June 21).—Years roll by with wonderful speed in picture stories. Sometimes, as in the case of this story, they roll too fast. A young music composer takes ten years to write his first opera, living meanwhile in poverty, while the young street singer with whom he is in love and has befriended falls into wealthy hands, becomes a prima donna, and evidently thinks no more about him. After the ten years the opera is about to be produced when the managers suddenly change their minds, and the composer prepares to commit suicide. But the girl hears about the shelving of the opera, and tardily determines to befriend the composer by insisting on the production, and on singing the leading roll. Then she goes to his room, and discovers his attempted suicide by the gas route. The picture ends with a protracted hug. Crudities in construction and a style of acting that can only be described as wooden detract from the success of the picture.

**The Lost Invitation** (Edison, June 22).—Elaborate staging and a big company of players do not serve to make this long drawn-out comedy worth the entire reel that is devoted to it. Besides, the story is old and has been done better before. A tramp picks up an invitation to a masquerade ball and presents himself for admission. As the judge who had lost the invitation was to have appeared as a tramp, the real tramp is promptly admitted and treated royally until the judge who had previously been excluded returns without his costume and gains admission. Then the tramp is fired into the street. There are other details, but they are not necessary to the story, which betrays singular lack of skill in handling. Not content with making a judge go to a ball dressed as a tramp, the producers have the tramp admitted without question, although he is unmasked and the host and hostess knew that it was the judge who was to appear in that make-up.

**A Good-Hearted Policeman** (Gaumont, June 22).—The simple theme of this picture and the human way it is acted produce a strong appeal to the heart. A woman borrows a coin from her sister-in-law to buy medicine for her sick child, but the coin turns out to be a counterfeit, and she is arrested. A policeman is sent to investigate her story, and on his return solves the difficulty by secretly exchanging a good coin for the counterfeit.

**The Troublesome Lamppost** (Gaumont, June 22).—This "comic," which is rather shallow in idea, has some interest due to an odd fire effect. A gentleman with a lag buttons his coat around a lamppost and drags the post away with him. What may be intended to represent an electric cable trails behind, while showers of sparks shoot from the head of the post. Great excitement, too long continued, follows the drunkard's staggering progress through the streets.

**The Duke's Jester** (Vitagraph, June 22).—This film is based on the story of Rigoletto, which was used some weeks ago by the Biograph in a film called The Fool's Revenge, but the manner of treatment is so different in the two pictures that there is little apparent Vitagraph version that there is little apparent similarity in the two pictures. The Vitagraph players have succeeded in producing a very effective film, the scenic backgrounds being wonderfully good and the acting being of a high class, except possibly that the action is a little too hurried for the best results. However, the film is distinctly one of high merit. The hunchback jester, who causes his daughter to be stolen and poisoned, believing that it is the wife of his enemy who is suffering the outrage, is especially well portrayed.

**The Grandfather** (Pathe, June 23).—Scarcely as powerful in plot as a number of the preceding "films d'art," this subject is nevertheless one of intense interest. It is acted with absolute fidelity to the natures of the characters represented and toward the end of the film a strong dramatic atmosphere is developed and sustained with consummate skill. In the story something must be allowed for the French estimate of German soldiers in the Franco-Prussian War. They are represented as a hard drinking, brutal body of men. An old French peasant, the grandfather of the story, sees his son carried off and shot. He tries to prevent his little grandson from making a futile attempt at revenge, but the little fellow creeps out at night and cuts the telegraph wires, thinking to cripple the German communications. A party of Prussian soldiers discover him in the act and hang him to the telegraph pole and then go to the old peasant's home and demand food and drink. When the old man discovers what has been done he poisons the wine which he is about to give them. In brutal hilarity they demand that he shall drink with them and he does not falter, but raises the glass to his lips. As he is about to drink one of them dashes the glass from him and his life is spared unwittingly. Then the soldiers drink and die and the old man brings in the boy's body and lays it out on the table with pious care, placing two candles at the head and dragging the bodies of the dead men to the table, arranging them in attitudes of prayer.

**The Curse of Cocaine** (Essanay, June 23).—In the most simple, straightforward way, without intricate plot, but with fairly natural acting, the blighting effect of the cocaine habit is shown in this film. The effectiveness of the lesson is due to the convincing qualities referred to. A doctor's wife contracts the cocaine habit and becomes a slave to the drug. He discovers the truth and she promises to touch it no more, but her will is weak and, not being able to find the cocaine any longer in the medicine cabinet, she forges her husband's name to a prescription and secures a supply from the drug store. Crazed by the drug, she is taken in charge by the police and her husband has her removed to an asylum, where in time she is cured and returns to his forgiving arms.

**Winning a Princess** (Urban, June 23).—Fairy stories are welcome for the children, and this one is a fairly good one. It tells the story of a peasant who wins a princess for his wife by going into the mountains and killing a giant. A cowardly nobleman tries to kill him and rob him of his reward, but an old sorcerer whom the peasant has befriended helps him out and the nobleman is sent off in disgrace.

**Mrs. Simpson's Attractiveness** (Urban, June 23).—This amusing film is developed from the awkward affliction of a young married woman, who has a nervous twitching of the head. The men who see her think she is giving them the "high sign" to come over and make love, and they accept her supposed invitations with alacrity, only to find themselves in trouble.

**The Mexican Sweethearts** (Biograph, June 24).—There is a bit of clever acting in this short film that is worthy of a larger stage. A young Mexican becomes jealous of his sweetheart, who, as the barmaid in a frontier inn, flirts with an American soldier. The Mexican would kill the soldier, but the girl secures his revolver and locks the door. It is then a play of wits between the two for the possession of the gun and key, the girl winning by pretending to stab herself and then laughing in her lover's face when he has bent over her form in grief. The finesse displayed by both during this scene is of the highest order.

**The Peachbasket Hat** (Biograph, June 24).—The title of this picture is a misnomer, as the hat is merely an incident in the story, which is the old one of the lost baby, done several years ago by the Biograph and recently by several other companies. But the new picture is so cleverly constructed and adroitly handled that it is well worth the repetition. The big hatbox in which the hat has come home falls over the baby on the floor. The trick is managed perfectly, and one would be willing to take an oath that the wind really blows the box from the table over the baby. The father and mother think that gypsies have stolen the baby, and the whole neighborhood turns out in pursuit of three gypsy fortune tellers, one of whom is carrying a baby of her own. There is a chase of some length, but it is naturally done without foolish posing. Indeed, the entire picture is like a comedy out of real life, absurd as it may appear in the telling.

**Saved by His Sweetheart** (Lubin, June 24).—The plot of this story is so trite and the incidents are so utterly lacking in plausibility that the events, which otherwise might appear thrilling, become flat and insipid. To make matters worse, the hero and the heavy are afflicted with the melodramatic posing complaint. When the hero orders the heavy to unhand the girl, the heavy grinds his teeth and waves his arms. When the heavy hires two thugs to waylay the hero, the latter takes his coat off to give them battle, and when they throw him over a cliff he helps them by rolling over the side and down the hill into the river with some considerable effort. Finally, when the girl has had a dream by which she discovers all and has called the police and the heavy is caught and locked up, we see him behind the bars gnashing his teeth. We fully expect to see him bite a chunk out of the bars and we can never believe that he wouldn't have done so if the picture had gone on a few feet further.

**The Hypnotic Cure** (Lubin, June 24).—To make up for the inane absurdity of the foregoing film we have in this comedy picture a series of genuine hearty laughs. The trick features are cleverly managed and the film is based on a humorous idea. An old man with rheumatism dreams that he is cured by hypnotism, although we don't know it is a dream till the end. The professor puts the patient under the spell and the latter immediately proceeds to make the most amazing leaps and bounds out of the house and down the street. The professor missing his patient, starts out in pursuit and only catches him when he has hypnotised the crowd that is helping him in the chase.

**A Country Girl's Peril** (Selig, June 24).—It has been noted heretofore in these reviews that the average American actor almost invariably plays the farmer as a grotesque "rube." Why this should be so it is difficult to understand. The "rube" farmer is a scarce article except on the stage. Many actors have been raised on the farm and many of them would do well to go back, if only to learn again how farmers really conduct themselves. With a convincing farmer this film would have been a strong dramatic story, beginning—the farmer's daughter engaged to the blacksmith and the city chap, whose automobile has broken down, winning her affections and inducing her to elope. But we are spared the old familiar ending, with the girl cast off and bringing her baby back to the old home. In this picture the blacksmith pursues the runaways on a horse, climbs over the back of the automobile and throws the drunken rake into the road. The girl has already seen the mistake she has made and is only too glad to take her husky blacksmith back into her affections. The blacksmith, by the way, is well acted.

**An Affair of Honor** (Pathe, June 25).—The French duel is admirably burlesqued by Frenchmen in this amusing comedy. A timid little fellow quarrels with a fierce fire-eater over a young woman. In the presence of the lady the timid man is brave enough, but on the dueling ground he takes the first chance to run and climbs a tree for safety, where the fierce man holds him prisoner, sitting down at the foot of the tree and going to sleep. This gives the little fellow an opportunity to come down, steal his opponent's sword and attack him in gallant style just as the young woman arrives on the scene.

**Assortment of Aeroplanes** (Pathe, June 25).—In France the aeroplane has had more active and diversified development than in America, although no Frenchman has equaled the work of the Wrights. In this film we are shown a number of French aeroplanes of novel designs, but only three of the lot appear able to rise from the ground. The picture is, however, exceedingly interesting.

**The Whole World Kin** (Edison, June 25).—A pretty story of child life is told in this picture and it is acted most satisfactorily, because the children have not yet learned how to "act"—that is to say, they do not swing their arms and pose. A little daughter of a rich woman sees a group of poor children playing and longs to join them. She escapes from the automobile where her mother has left her and goes with the poor children to a park, where one of the girls falls into the water and the rich girl helps rescue her. Taking the rescued girl to her home she finds that the rest of the family consists of a baby and a sister of ten or twelve years, who is the little mother. The child of wealth at once joins in the family duties and here her own mother finds her. Truly the whole world is kin and it takes the children to teach us the fact. The picture is good because it is truthful.

**An Affair of Art** (Edison, June 25).—Oh, Great Edison, what horrors are perpetrated in thy name! This picture is pretty, nearly the worst excuse for comedy we have ever seen on a screen. A wealthy old man buys an immense oil painting and then carries it home himself, unmindful of the fact that people who are able to buy costly oil paintings do not act as their own delivery clerks. Armed with his cumbersome painting he deliberately staggers into pedestrians and gets himself and his painting thrown from street cars, cabs and other vehicles in a most inane and silly fashion, arriving home in a sadly disreputable condition. But, marvelous to relate, the painting and its wrappings now appear to have suffered no damage whatever. To the uninitiated this is a puzzle, but to those who know the ways of picture making it is clear that the studio scenes were photographed first before the painting had been

## "SPECTATOR'S" COMMENTS.

Although writers of books and on magazines are showing appreciation of motion pictures at something like their true worth, as noted last week in this column, some of them find it hard to become acquainted with the vocabulary of the subject. Two writers recently used the word "biograph" to indicate the moving picture machine in a general sense, and there have been cases where the word "vitagraph" has been used in the same way. Both are wrong according to present custom, as they have become trade names to distinguish certain makes of motion pictures. In the past there have been scores if not hundreds of coined words to designate motion picture machines, but by general usage the cinematograph or kinematograph has now become the accepted term.

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Much has been said about the educational value of motion pictures, having reference to scenic, industrial and topical subjects as distinguished from dramatic or comedy pantomime, the inference being that the latter classes are not educational. Such inference is unjust. There are many dramatic and comedy pictures that teach more than can be learned from books. The scenery, architecture, costumes and customs of different countries and localities where stories have been pictured are frequently presented in a way that could only be equaled by travel. How familiar to our eyes, for instance, have become the French custom of kissing on either cheek, the Latin shrug of the shoulders, and the dress of the foreign peasants. Even in our own country the Kalem pictures have made us acquainted with the forests and foliage of Florida, while Selig and Essanay have shown us the plains and mountains of the West. Eastern films showing scenes around New York and Philadelphia have rendered like service to the rest of the country. This view of the value of motion pictures makes it all the more incumbent on manufacturers to have proper regard for the costumes and scenic surroundings of all films they produce, whether the subject be modern or of historical character. The great care taken by the Vitagraph Company in preparing its Napoleon subjects and by the Kalem Company in its recent Father Jogo film was not wasted. In the same way the Biograph's constant, minute attention to detail in scenery and costume and the Selig Company's frequent success in finding or making proper backgrounds to represent the scenes called for in its films deserve commendation.

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Not enough attention is being given to the matter of improvement in the exhibiting end of the motion picture business. There are many managers who display intelligence and enterprise in the conduct of their houses, but there are more who do not. A screen, a picture machine and a service of films without reference to the class of service are still considered in too many cases all that is necessary for a moving picture show. The day for this sort of thing has passed, and the managers who do not wake up to the fact will shortly find themselves crowded out of the business. There are infinite ways in which houses and entertainments may be made more pleasing and attractive, and one of the most important of these is to see that the projecting machine is always in good condition and properly run. Many a good picture is spoiled in the showing, and this is an injustice to the maker of the film as well as to the patrons of the house. As an illustration of the different results that are attained in different houses we may mention two of the Keith and Proctor theatres, the one in Union Square and the one in East Twenty-third Street. In the former house the pictures are invariably clear and sharp and are run at even speed and with steady light. In the Twenty-third Street house the case is frequently the reverse. Here the same pictures are often unsteady, obscure and out of focus, and there are annoying intervals when the projecting light dims to a mere shadow. Whatever the cause, whether it be the lamp, the machine or the operator, it could be and should be corrected.

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Another particular in which the picture theatre may be improved is in the matter of eliminating the dark house. Much has been done along this line, thanks to the energetic campaign instituted by the Patents Company, but the good work should not be allowed to lag. It has been proven that the house need not be dark in order to insure good results on the screen, but care should be taken to use green or amber tinted electric light bulbs, shaded so that the rays do not reach the screen. To refer again to the Keith and Proctor Twenty-third Street house, we find the house lights sufficiently bright and screened from the curtain, but the bulbs are of the ordinary kind and are not tinted. They give out the usual yellow light, and it may be to this circumstance that the obscurity of the pictures noted above is partly due.

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Reference above to the efforts of the Patents Company to promote lighter theatres calls to mind the recent retirement of Chester Beecroft from the employ of that company, referred to briefly in the last issue of THE MIRROR. Mr. Beecroft is said to have conducted the lighting experiments that resulted in the demonstration that green and amber lights, properly shaded from the screen, are perfectly practicable. The information of THE MIRROR from many sources has been that the system of lighting described has proven eminently satisfactory in many theatres, and for these results Mr. Beecroft is entitled to much of the credit.

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What might be termed popular song logic was noted the other day in an illustrated number called "The Star, the Rose, the Dream." In the song it is asserted that no star is lost, no rose is without perfume, and no life is without its dream, hence, warbles the song writer, "your love is mine." As all three of the original assertions are open to dispute it may well be that the conclusion is also in doubt, and the song writer may be under the necessity of looking for a new girl. But who cares for logic in an illustrated song? We are lucky if we get fairly good English, and we may consider ourselves doubly fortunate when the melody is really tuneful. The quality of popular songs going the rounds of the picture houses surely stands in need of vast improvement.

THE SPECTATOR.

through the mill, and the careless producers forgot to cover up the fact by properly soiling the package. The climax of incongruity is reached when the old man from a stepladder throws the painting (he doesn't drop it) on his wife's head, which tears through it like a circus rider going through a paper hoop. The painting is only paper, after all.

**The Famine in the Forest** (Kalem, June 25).—The central idea of this beautifully photographed picture is based on a false premise, thus marring a good story. We are to imagine a tribe of Indians literally starving to death. It is not Winter when game is scarce and the ground is frozen, but it is late Spring or early Summer and the forest shows luxuriant growth. It should be teeming with game, and there should have been roots and herbs in plenty. Furthermore, there is a white camp not far off, and it is reached by a wagon road, showing that these savages are not remote from help. But here they are, starving and dragging their husky forms into the field of the camera to have their pictures taken. The big chief struggles to the white camp for food, and the trappers have fun with him by shooting at his feet with revolvers, until a friendly trapper interferes. This trapper had been saved from death in earlier interesting scenes by the chief and his daughter, and he repays their kindness by taking food to them and claiming the hand of the Indian girl. It is a very fine story but for the starvation fable. There is one anachronism—revolvers at a period when Indians were using only bows and arrows. There is also too much squirming and writhing in the acting.

**Never Again** (Kalem, June 25).—Short but laughable, this subject tells of the experience of a man who volunteers to carry a heavy suitcase for a lady, thinking to win her gratitude and make her acquaintance, but on reaching her destination they are met by her loving husband, when the perspiring volunteer is dismissed with five cents for his trouble.

**Joan of Arc** (Pathe, June 26).—Excellent success was attained in preparing this film, in securing appropriate scenic backgrounds for the picturing of the historic subject, but the stage management does not measure up to the requirements, and the acting is scarcely impressive enough. A considerable company of people is employed in the different scenes, but they are not disposed to advantage and the armies and crowds appear inadequate. It must not be assumed, however, from these criticisms that the picture is a failure. A year ago it would have passed as a notable film, but to-day we are expecting film makers to approximate perfection. We look for results in which little is to be left for the imagination.

**The Troubles of an Amateur Detective** (Vitagraph, June 26).—The Vitagraph Company has added nothing to its reputation in issuing this "comic," which is singularly lacking in humor. The amateur detective does many foolish things and gets into numerous scrapes, but they are nearly all pointless and the worst of it is the picture takes up an entire reel.

**The Wrong Medicine** (Gaumont, June 26).—Rather more film is used in this picture than is needed to tell the story and the surplus contains little to laugh at. The ground work of the subject, however, is not without wit. A druggist's clerk, who is angry at his employer, substitutes water for poison in a certain bottle. The druggist then makes a mistake in filling a prescription and gives the supposed poison to a man and woman for their little girl. After a long chase he reaches the purchaser's home, only to find that the child has taken the dose of medicine. A doctor is then called in and soon discovers the harmless nature of the stuff, much to everybody's relief.

**Stung by a Bee** (Gaumont, June 26).—A bee stings a man on the nose, which swells to enormous length, putting the man to great inconvenience until a miner is called in, who blows off the extra length of nose with a charge of dynamite. Comment is scarcely necessary. Its title should have been simply "stung."

## SIX-DAY LICENSES.

### Mayor McClellan Determined to Insist on His New Form of License.

As THE MIRROR some time ago intimated would be the case, Mayor McClellan shows no indication of abandoning his Sunday policy, despite the fact that he did not rigorously enforce the policy at Coney Island. He announces that he will persist in granting only six-day licenses. On June 25 before Justice Kelly, Assistant Corporation Counsel Louis Hahle submitted an affidavit made by the Mayor stating his "new policy toward common shows," not only in Coney Island but in all parts of the city which would, of course, include picture shows. In the affidavit it is held that these shows violate the Sunday labor law, the Sunday peace laws, take a great number of policemen from more necessary duties, and that allowing them to keep open on Sunday is an "unjust discrimination" on the part of the city authorities against the respectable shopkeepers who are required to keep their stores shut.

The Mayor's affidavit was presented to Justice Kelly in the course of injunction proceedings which Frederic Thompson, of Luna Park, in conjunction with the proprietors of Dreamland and several other Coney Island show proprietors, is bringing against Mayor McClellan. The showmen seek to restrain the Mayor from issuing six-day "common show" licenses to them instead of issuing seven day licenses, as the city authorities have always done up to within the last few weeks.

Motion picture theatres are at present operating under Justice Carr's injunction.

## A FEW RECENT SONG SLIDES.

The slides which Wheeler has made for "The Peachbasket Girl" are rather bright and pleasing.

The slides for "My Dear Little Shamrock" are not as good as the song.

The pictures that accompany the song "On to 'Frisco" are crudely colored and are not appropriate to the words, although there was an evident attempt to make them so. However, they are as good as the song, which is flat and shallow.

Wheeler did exceptionally fine work in the slides for "How Do You Do, Miss Josephine?" The song itself has some humor in it and the slides help the humor along—a very rare thing in song slides.

"When You Dream of Some One and Some One Dreams of You" has slides that would make one think that the dreams must have been bad ones.

Harstn's slides for the Rossiter song, "Gee, But There's Class to a Girl Like You," are badly posed and the characters are not well selected, but perhaps they are good enough for the song, which is pretty near the limit for silliness and faulty verse writing.


# BIOGRAPH FILMS

Trade Mark

Trade Mark

*Released June 28, 1909*

## THE WAY OF MAN

This subject certainly upsets the old maxim, "Beauty is only skin deep," for it clearly shows that appearances are everything. No matter what our virtues and accomplishments are, if we are homely we are simply out of the game. This is especially true with a woman, for an ugly woman, sad to say, is an aversion. Tom Herne is engaged to Mabel Jarrett, and goes West to fight for fortune to be the more worthy of her. During his absence an accident befalls Mabel—a lamp exploding, disfiguring her face for life. The sight of the poor girl is a great shock to Tom, and although he makes an effort to dissemble, Mabel realizes his feelings and, pretending to commit suicide, buries herself in a charitable institute, caring for homeless foundlings. The self-sacrificed is made that Tom may marry Winnie, her pretty cousin.

Length, 986 feet.

*Released July 1, 1909*

## THE NECKLACE

### A Powerful Story of the Reward of Vanity

Vanity, the foundation of the most ridiculous and contemptible vices, is often the cause of woe and disaster, and this subject proves the conclusiveness of the assertion. A young married woman, yearning for ostentation, is invited with her husband to a reception at which several of the nobility are to be present. In moderate circumstances, she feels she hasn't the raiment befitting the occasion, so her husband pawns his watch and chain to procure her a gown; also further humiliating himself to borrow a necklace to adorn her shoulders. During the ball the jewels are stolen, and they price a substitute to replace it. Twenty thousand dollars is the figure marked on the apparent duplicate. To raise this they mortgage their very lives, borrowing money on notes. Meanwhile the thief has tried to dispose of the necklace and finds it a worthless imitation. Five, ten, fifteen years later we find them toiling, toiling, but still in bondage. Their hair white, their bodies bent, their strength ebbing. Twenty years, and the necklace is paid for, but at the expense of their lives, only to find out that the one they lost was paste and worthless.

Length, 969 feet.

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## LARGER HOUSES IN PARIS.

### Small Picture Houses Disappearing There Just as in America.

*(Special to The Mirror.)*

PARIS, FRANCE, June 19.—Cinema halls are very numerous now in Paris, but a year or so ago the number of them was still larger. However, some of the enterprises which had grown up just like mushrooms have had an ephemeral life. Only first-class enterprises, well conducted and offering to the public interesting films, as well as a weekly change of bills, are succeeding. The Omnia-Pathe, the Gaumont and the Dufayel (one of the oldest on the field) are doing a fair business. The music halls have also a turn devoted to the Cinema, where Vitagraph, Biograph and other American films as well as the European pictures are pleasing to witness.

## BOOM IN OUTDOOR PICTURE SHOWS.

Vacant lots with a capacity for seating a couple of hundred people are in demand in the Broadway district of Brooklyn. Much heretofore unoccupied and idle property has found ready tenants among the moving picture entertainers and airdomes are now in common sight in this populated section.


**CHAIRS** Folding Steel **Opera Chairs,** all kinds **Fireproof Booths.** Resistance Grids and Wires. Repairing.

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## GANE'S PHILADELPHIA PLANS.

Saturday last after having proved a successful venture under William Gane's policy during the past few weeks, which were really in the nature of a trial, the old Eleventh Street Opera House, Philadelphia, the former home of the Carncross and Dixey Minstrels, was closed for the Summer, during which time the house will be entirely rebuilt and made ready for opening some time in August. As was the case since coming into Gane's hands some weeks ago, the policy of the new theatre will be that of vaudeville of the better class and first run reels of up-to-date moving pictures, the best obtainable. The capacity of the house will be greatly increased and included in the alterations will be a new steel balcony and a modern heating plant. Popular prices will prevail.

## AUTOMOBILE RACE FILM.

The Selig Company announces as a special issue a film illustrating the Indiana Trophy and Cobe Cup Auto Race. Particular attention is called to the views at the "S" curve and on the home stretch, which are promised to be immensely thrilling.


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## LICENSED FILM RELEASES.

| | | | |
|---|---|---|---|
| June 28. | (Bio.) The Way of Man. Drama | 986 | ft. |
| " 28. | (Pathe) A Western Hero. Col. Drama | 410 | " |
| " 28. | (Pathe) Broke Again. Comedy. | 535 | " |
| " 28. | (Lubin) The Oysterman's Gold. Drama | 720 | " |
| " 28. | (Lubin) Mary Jane Visits Her Country Cousin. Comedy | 200 | " |
| " 29. | (Edison) A Man Without a Country. Drama | 1000 | " |
| " 29. | (Gaumont) (Kleine) Saved from the Flames. Drama | 453 | " |
| " 29. | (Gaumont) (Kleine) No Appetite for Dinner. Comedy | 430 | " |
| " 29. | (Vita.) Washington Under the British Flag. Drama | 990 | " |
| " 30. | (Pathe) Psyche. Colored Fairy Tale | 934 | " |
| " 30. | (Urban) (Kleine) The Phantom Sirens. Drama | 727 | " |
| " 30. | (Urban) (Kleine) Rulers of the World. Novelty | 295 | " |
| " 30. | (Essanay) The Tramp Story | 750 | " |
| " 30. | (Essanay) A Case of Seltser | 250 | " |
| July 1. | (Lubin) The Old Army Chest. Patriotic | 930 | " |
| " 1. | (Bio.) The Necklace. Drama | 969 | " |
| " 1. | (Selig) Ben's Kid | 1000 | " |
| " 2. | (Kalem) The Japanese Invasion. Drama | 950 | " |
| " 2. | (Edison) Parted on Their Honeymoon. Comedy | 695 | " |
| " 2. | (Edison) He Wouldn't Go Under a Ladder. Comedy | 305 | " |
| " 2. | (Pathe) The Bogey Women. Col. Comedy | 395 | " |
| " 2. | (Pathe) Fun with a Manikeu. Comedy | 587 | " |
| " 3. | (Gaumont) (Kleine) The Hand Bell. Comedy | 420 | " |
| " 3. | (Gaumont) (Kleine) The Sunny South of France. Travelogue. | 535 | " |
| " 3. | (Pathe) Book-Taught Hypnotism. Comedy | 315 | " |
| " 3. | (Pathe) Inspiring Sunset. Comedy | 289 | " |
| " 3. | (Pathe) Determined Wooer. Comedy | 390 | " |
| " 3. | (Vita.) Washington Under the American Flag. Drama | 995 | " |
| " 5. | (Bio.) The Message. Drama | 944 | " |
| " 5. | (Lubin) A Great Wrong Righted. Drama | 810 | " |
| " 5. | (Pathe) A Child's Love. Drama | 524 | " |
| " 5. | (Pathe) Spanish Army. Educational | 442 | " |
| " 6. | (Edison) Up the Ladder with Tom Bowline | 1000 | " |
| " 6. | (Gaumont) (Kleine) The Coin Collector. Novelty | 493 | " |
| " 6. | (Gaumont) (Kleine) Raised in the Country. Comedy | 502 | " |
| " 6. | (Vita.) Led Astray. Drama | 565 | " |
| " 6. | (Vita.) The Dramatist's Dream. Comedy | 390 | " |
| " 7. | (Pathe) Tragic Ending to Shrove Tuesday. Col. Drama | 459 | " |
| " 7. | (Pathe) Tunesian Industry. Educational | 426 | " |
| " 7. | (Essanay) The Black Sheep. Drama | 1000 | " |
| " 7. | (Urban) (Kleine) The Pretty Fishermaiden. Drama | 589 | " |
| " 7. | (Urban) (Kleine) Exciting Steeplechase. Sport | 364 | " |
| " 8. | (Lubin) The New Sideboard Folding Bed. Comedy | 505 | " |
| " 8. | (Selig) (Title not reported) | | |
| " 8. | (Lubin) Room Mates. Comedy | 335 | " |
| " 8. | (Bio.) The Country Doctor. Drama | 942 | " |
| " 9. | (Edison) A Squeedunk Sherlock Holmes | 500 | " |
| " 9. | (Edison) An Absentminded Cupid | 500 | " |
| " 9. | (Pathe) Little Detective. Misc. | 774 | " |
| " 9. | (Pathe) The Fan. Col. Trick | 213 | " |
| " 9. | (Kalem) A Soldier of the U. S. A. Military | 800 | " |
| " 10. | (Pathe) The Witch's Donkey. Trick | 443 | " |
| " 10. | (Pathe) Trained Fanton. Sport | 403 | " |
| " 10. | (Vita.) Mine at Last. Drama | 610 | " |
| " 10. | (Vita.) Weary Bones Seeks Rest. Comedy | 305 | " |
| " 10. | (Gaumont) (Kleine) Visions of Mother. Drama | 664 | " |
| " 10. | (Gaumont) (Kleine) A Bad Case. Comedy | 314 | " |

## INDEPENDENT FILM RELEASES.

Great Northern—June 23. Woman of the People, drama, 1000 feet.

New York Motion Picture Company—July 2. A True Indian's Heart. Indian drama. 1000 feet.

World Film Company—June 28. Rose Festival of Portland, scenic, 800 feet.

Pawhatan—No date. Episode of Cuban War. Drama.

Centaur—June 26. Cowboy's Romance. Western drama. July 3. The Crystal Ball, drama.

International—No titles announced.

Phoenix—July 1. The Spanish Girl, comedy drama, 825 feet.

Tiger—July 5. Love Plotters, comedy, 900 feet.

## PENNY ARCADES RAIDED.

In Indianapolis the Mayor caused a raid to be made on the penny arcades, the police confiscating numerous pictures that were considered objectionable. They were not moving pictures.

## MOVING PICTURE NOTES.

### Interesting Items of News from Moving Picture Theatres the Country Over.

The moving picture business at Dover, N. H., continues to attract good business despite the hot weather. The Clement Theatre offered an excellent line of films and new illustrated songs June 14-19, and Sherman's moving pictures drew good business June 19.

At the Majestic (L. M. Gorman, mgr.), Lincoln, Neb., moving pictures and illustrated songs June 21-26 to good houses.

Moving pictures and illustrated songs pleased good business at the Best (Kate Clements, owner and mgr.), Cleburne, Tex. At the Cosy Corner (King Brothers, mgrs.) fair attendance; moving pictures and illustrated songs.

The Princess at San Antonio, Tex., has closed on account of bad business. This they claim was on account of being on the wrong side of the street and the opening of the Marvel, just across the street from them. The Gem is doing fair business with vaudeville and pictures, but Wonderland is doing the best of any house in the city. They run the newest pictures and have a very cool theatre. In the Sultan's Power was a good picture here. The Alamo, Palace, Quality, Dixie, all did fairly well June 13-19. The Marvel is running independent films now.

Manager Cameron of the O. K. in Laramie, Wyo., has discontinued vaudeville and giving all his attention to moving pictures, and as a result is wearing out his S. R. O. card. At the Lyric (Moore and Grieves, mgrs.) vaudeville and moving pictures to capacity houses June 21-26.

At Hannibal, Mo., the New Star moving picture theatre is drawing big crowds, and business brisk at both day and night entertainments. The Nickelodeon is getting its share of patronage.

At the Nixon Theatre, Alton, Ill. (J. A. Swaton, mgr.), good business June 13-20. The Catterlin Players, accessories to the pictures, made an extra attractive feature.

The Fuller firm, at Wellington, New Zealand, are still doing tip-top business at their theatre with their picture shows.

The Royal Pictures Syndicate is still showing their pictures to capacity business at His Majesty's, Wellington, New Zealand.

At the Golden Rule Electric Theatre (Charles L. Delanoix, mgr.), Plaqueming, La., moving pictures and vaudeville June 17-24 to good business. Running fourteen licensed films per week. Cholie Brown is still making good with her illustrated songs.

At the Palace and Dreamland, Racine, Wis., moving pictures still continue to draw good business June 19-26. At the Orpheum (Sherwood Baldwin and Co.): Good programme, including music and moving pictures, to fine business.

At the Wheeler Opera House (Edgar Stallard, mgr.), Aspen, Colo., moving pictures and illustrated songs June 13-19 to fair business.

The Empire at Fort Madison, Ia., is doing a fair business. Young Brothers start on the road this week, under canvas, having a new tent and machine.

At the Princess (M. Harris, mgr.), Chatham, Ont., moving pictures and vaudeville June 14-19 to good business. W. Stein, the new proprietor of the Empire, opened with an up-to-date line of moving pictures June 19. Prospects for good business.

At the Princess (Albert Waite, mgr.), Marietta, O., Tom Ramsey June 6-14 and moving pictures June 14-19; fair attractions and business.

At Powers' Grand Opera House (Thomas Ronan, mgr.), Decatur, Ill., Swanson's motion pictures will be the attraction during the Summer.

At the Star (Charles H. Defrost, mgr.), Napoleon, O., H. W. Benson's Amusement co. June 14-19 to capacity business. Talking pictures June 21-26.

At Atlanta, Ga., the Alcazar (Harry Greene, mgr.), the management express themselves as pleased with the attendance this week. Harry Greene in illustrated songs and Jack Lamey in character songs still continue to make hits. New motion pictures daily.

At the Star Theatre, Binghamton, N. Y. (E. G. Diefendorf, mgr.): Moving pictures and illustrated songs. Hippodrome (W. J. Guilfoil, mgr.): Moving pictures and illustrated songs. Empire Theatre (G. B. Wright, mgr.): Moving pictures and illustrated songs. Gaiety Theatre (Albert Soller, mgr.): Moving pictures and illustrated songs.

At the Grand Opera House, West Chester, Pa., pictures and vaudeville acts of Corbett and Forrester, with George W. Parvis, Jr., cartoonist, and John Rox, illustrated songs, filled the house nightly June 14-19.

Merrymeeting Park Theatre opened June 21, at Brunswick, Me., with moving pictures.

At Lycoming Opera House, Williamsport, Pa. (L. J. Fisk, mgr.), moving pictures and specialties to good business; audiences pleased. Wilson Theatre (F. I. Wilson, owner and mgr.): Moving pictures and vaudeville to good business; audiences appreciative. Lyric and the Grand (John Helm, mgr.): Moving pictures and illustrated songs to fair sized and pleased audiences. Films are some of the best.

At Urbana, O., the Wonderland and Orpheum, moving pictures, to good business June 20-26. Miss Kavanaugh, who has been singing the illustrated songs, and Ada Herman, the pianist, have been succeeded by Charles Bennett and Angie Snodgrass.

The Lyric at Greenup, Ill., closed June 19 on account of poor business, said to be owing to small and poorly ventilated house.

At the Antique (Webb Chamberlin, mgr.), Watertown, N. Y., two reels of films pleased fine business June 21-26. The Lyric also had two reels of films and equally good business. At the Star (F. L. Simpson, mgr.) four reels of films and illustrated songs. Wonderland (E. B. Frasier, mgr.): Three reels of films to good business, 21-26. The Antique has changed film service and is now using the Talking Machine Company's licensed films of Rochester, N. Y.

At Charleston, W. Va., the Royal, presenting first-run films and Ruth La Valette in popular songs, is pleasing large crowds daily. The Colonial continues to delight large audiences with excellent motion pictures, and Wonderland and the Eagle report fair business with new and up-to-date films. The Eagle, formerly a vaudeville house, is now running moving pictures only. Percy Reed, manager of the Colonial, sold his interest to Gates and Cablish and left for the West.

At Brantford, Ont., the Wheatorium and Wonderland both report good moving pictures and attendance.

A new moving picture house will be opened at Kirksville, Mo., July 1, by Mr. Riley, under management of Benjamin F. Lamkin. House will seat 750 and have latest Edison machine.

At a performance recently given at the Auditorium, Burlington, N. J., by the Burnt Cork Minstrels, local entertainers, a performer sang a topical song in which the Majestic, a moving picture and vaudeville house, was prominently mentioned as the place where one could get an odor as strong as onions. Manager Carl Schwars answered in his characteristic style by throwing upon the picture screen the following crisp reply: "Vandeville acts as strong as onions, but no lemons handed out here." Result, crowded houses during the week.

At the Criterion Theatre (Ed B. Moore, mgr.) life and motion pictures with illustrated songs continued to draw week June 20-26.

At the Rex, Boise, and Star theatres, of Boise City, Ida., moving pictures and illustrated songs to good business.

At the Bijou (Harry Gale, mgr.), Willimantic, Conn., moving pictures drew good business regardless of the heat. At the Elite (Theodore Dietrich, mgr.) moving pictures and illustrated songs by Eddie A. Hart, accompanied by Louis Berger, to S. R. O. George S. Skinner succeeded Mr. Pugere at the Scenic and his singing pleases large houses. Independent films are used here.

At the Baker Theatre, Portland, Ore., excellent moving pictures of the Burns-Johnson fight were the attraction June 13-19.

The Faurot, Royal and Dreamland, moving picture houses at Lima, O., report continued good business June 20-26.

At Wonderland, Saratoga Springs, N. Y., John C. Gravel, manager, motion pictures (independent service) changed every day; illustrated songs by Frank Burton; to good business. Lyric, Kikimere and Beckett, managers, licensed moving pictures changed every day. Steve Blower and M. J. Abbott, with illustrated and special songs, the latest musical successes, to big business.

A one thousand-foot film showing the annual civic pageant held at Grand Rapids, Mich., has started on a tour of the country after numerous requests from various cities. The film is the property of the Grand Rapids Advertisers' Club.

At the Vaudette (Brown and Wall, managers), Lansing, Mich., pictures and illustrated songs June 14-19 to good business. The Idle Hour (Fred Swan, manager) presented two films to good houses, and the Theatorium (Neal, manager) pictures and vaudeville June 14-19; good business and attractions.

J. W. Myers, who has been singing a very successful engagement at the Scenic Temple, at Sandy Hill, N. Y., has been engaged to sing at Dreamland.

The Star, Unique, and Empire, all moving picture houses, at London, Canada, report good business June 20-26.

The Bijou and Star, at Newport, R. I., drew large houses June 21-26 with pictures and illustrated songs.

At Premier Scenic Temple, Portsmouth, N. H., the first half of the week June 20-26 business held good despite extremely hot weather. W. P. Gray and Edith Darnell continue to please with picture ballads. A special feature for the Saturday night dances is Whitman's Fest Orchestra, which replaces the regular piano and drums.

Continuous performances of talking pictures at the Mary Anderson, Louisville, Ky., drew large audiences in spite of warm weather June 20-26.

At the Elite, Belfast, Me., Nickerson and Domina, managers, Seldon Hammonds, vocalist, in conjunction with the moving pictures are holding good crowds June 20-26.

At Proctor's (Howard Graham, res. mgr.), Albany, N. Y., moving pictures, songs, and vaudeville to good business. Majestic (Emil Deiches, prop. and mgr.): Moving pictures, songs, and vaudeville drew large audiences. Proctor's Annex (Guy A. Graves, mgr.): Moving pictures and songs to large attendance.

At the Academy of Music, Newburgh, N. Y. (Fred M. Taylor, mgr.): Moving pictures June 21-26 to good business and pleased audiences.

At the Grand, Lyceum, and Majestic, Jonesboro, Ark., moving pictures and illustrated songs to fair business June 20-26.

The Edisonia, Springfield, Mass., was closed by the Police Department until the payment of $50 license fees and a $25 fine for operating without a license.

Max Florence has purchased from Trent and Wilson the Isis moving picture house at Salt Lake City, Utah, and now controls the Elite, the Luna, the Lyric and the Isis.

Lyman H. Howe is showing his fine pictures of travel at Keith's Hippodrome, changing the bill each week.

Will Ford, Miss Howland, and Miss Churchill pleased in illustrated songs at the Bijou, Providence, R. I., and the films included A Cork Legacy, Saucy Sue, Saved from Conviction, and The Legend of Stirling Keep. Walter La Fove made a decided hit with his song selection, "Tattle Tale," assisted by the Nickel Quartette at the Nickel. Miss Blanchard was also heard in illustrated songs properly illustrated. The films showed were of high class, and large houses were manifestly pleased.

The Majestic Theatre, Kansas City, Mo., since the close of its regular season of burlesque, has put on moving pictures, and being centrally located in the shopping district is doing a very nice business daily.

The Grand is still drawing capacity houses with their motion pictures.

The cameraphone at the Tabor, Denver, Colo., and all the picture houses report good business June 20-26.

With but one exception, all the motion picture shows in Chester, Pa., were closed last week, and will remain closed until the proprietors comply with the law, which went into effect June 21, which requires a centre aisle of four feet and aisles on each side of the same width. Should the new law be enforced it will mean the abolition of the small houses in Chester, for the required aisle space would take up all the seating capacity.

Lyman H. Howe's moving pictures continue to draw good sized audiences to the Nixon, Pittsburgh, Pa., and is an excellent entertainment of its kind. There was a complete change of programme last week, and the special features were: China, North Wales, On the Road with a Circus, and The Alps.

## VAUDEVILLE JOTTINGS.

*For Other Vaudeville Jottings see page 27.*

Fred Watson and the Morrissey Sisters have split. Their plans for the future have not yet been given out.

Tudor Cameron has joined hands with Bonnie Gaylord and will play On and Off, the former successful sketch played by Cameron and Flanagan. They open at the American Music Hall, Chicago, this week.

Leona Thurber and Harry Madison will open a new act in one shortly.

Lillian Mortimer is resting at her Summer home at Port Washington, L. I. She will open on United time the first part of September, and is booked for one year over United and Orpheum times.

James J. Corbett sailed for Europe on last Thursday, June 24. He will open at the Oxford, London, Aug. 20. His first date is in Dublin the week of July 12.

Rosero Guerrero is due to arrive in town this week. She will open at the American Music Hall next week.

Myrtle L. Brown, pianist, age 28, died at her home in Roswell, Ind., of consumption, June 11.

Ewen and Prince have just finished a successful season for the Western Vaudeville Association time, and will rest for the Summer at their cottage at Paw Paw Lake.


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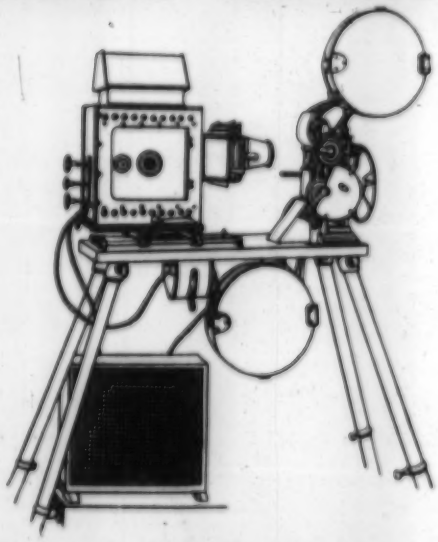

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| M. Delancy | Maud Turner |
| Myrtle Haas | E. Roseman |
| Margaret Bird | Alice Harrington |
| Miss Pierce | John C. Dixon |
| Fraunie Fraunholz | Henry Norman |

Information regarding the addresses of any of the persons named above will be greatly appreciated.


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### WOMEN.

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Flynn, Marie, Mabel F. F. Frost, Amy L. Farneworth, Aileen Flaven, Claire Fuller, Gwendoline Francis, Beth Franklyn.

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Hillyer, Gertrude, Mrs. J. W. Hartman, Lillian Hoerlein, Leslie Holdsworth, "Cable" Mary Hall, Lydia Hopkins, Sarah Herbert, Beth Harkness, Hazel M. Hall, Mary C. Henderson, Charlotte Hanna, Carey L. Hastings.

Ingram, Beatrice.

Jensen, Eulalie, Pauline Jacobus, Sallie Johnson, Katherine Jameson.

Kitchell, Frances E.

Locke, Caroline, Adele Lairless, Mrs. F. S. Lotto, Jeffreys Lewis, Dorothy M. Lyons, Zora Lawrence, Myrtle Leavitt, Ida B. Lawrence, Grace Leonard.

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Penrose, Nellie, Kitty Pearle, Gracy Pomeroy, Adelaide Prince, Lillian Perry, Signa N. Pierce, Corinne Pendleton, Pauline Paull, Lydia Powell, Pauline Potter, Ida Paets, Adele Palmer, Jane B. Pattison.

Rich, Mabel, Marie Reibert, Laura Rudesell, Gay Rhea, Grace H. Ray, Louise Rial, Inez Russell, Madaline L. Ryley, Emma Rainey, Helen Robertson, Mary Ryan, Elizabeth Ray.

Sahlgren, Alma, Mrs. Ray Smith, Adelaide Sharp, Mae Sailor, Maude Staples, Billie Seaton, Vera Stanley, Regina Stone, Pearl Sandford, Ruby Seater, Virginia Steinard, Fannie Stedman, Jessie B. Stirling, Mrs. W. T. Simpson, Mrs. Jordon Smith, Katharn Stanton, Rose Stanley, Elsie Steele, Blanche Sherwood, Lillian Shirley, Jane Stuart, Grace Sherwood, Susanne Seigel.

Tupper, Hazel, Kittie Thornton, Alice Thurgate, Mae Torney, Pearl Thomas, Adelaide Thurston, Alice Tojetti, Beth Tate, Dida Ten Brooke, Mary Taffe.

Verne, Anita, Baroness Von Zieber.

Williams, Esths, Mrs. J. D. Wall, Nettie White, Nellie Wagner, M. Weming, Bertha Waltzenger, Ada Wadsworth, Ethel Wright, Louise Whitfield, Amanda Wellington, Bessie Wynne, Maurice Wood, Weston Sisters.

### MEN

Arman, Geo., Clyde Arthur, Edward Avola, P. Aug. Anderson, Jno. Arthur, A. J. Aylesworth.

Brackett, Tedd, Chas. J. Bell, A. J. Bert, True Boardman, Lawrence Beck, Theo H. Bird, Jno. D. Burton, Alb. Brighton, Augustus Balfour, H. D. Blakemore, Bert Barnabee, Clifford L. Bruce, Wm. H. Burton, H. F. Baldwin, Edwin Brewster, Ed Ned Bowers, Leo Beers, Neil Burton, Rich'd Buhler, Harris Burnett, Harry Burgess, S. E. Bennington.

Collins, Joe, Jas. Cassidy, R. G. W. Collins, Roy Clements, Claude Cooper, Harry D. Crosby, Vito Centrone, W. C. Cameron, Gus Cohan, S. W. Campbell, Thos. Chatterton, Mantan Chambers, Jack Chagnon, Justine J. Cooper, Burt Clark, Wm. Christy, Bert C. Carber, Harry F. Creighton, Jno. Charles, H. Cooper Cliffe, Wm. Clifford, H. C. Colby, Sam Combs, Richardson Cotton.

Daly, Theo., Chas. H. Deland, Nicola Donatelli, Jas. Devine, Oscar Doman, "telegram," Linton De Wolfe, Osmar Dietz, Arthur Donaldson, Robt. Dalton, Alf. Daiby, Joe Drum, Allen Doone, Harry W. De Long, Chas. T. Delvecchio, Joe A. Demier, Adam Dockray, B. De Santely, De Main and Rochte.

Eberts, Thos. C. W. Elliott, L. Emperor, H. E. Emmett, Adelbert Elliott, Geo. B. Edwards, Geo. Elmore, Robt. Errickson, Jno. Elliott, Geo. Ebner, Dav. Ellis.

Fran, Dolores, Leroy Francisco, Frank V. French, Gerald Fitzgerald, Stephen Fitzpatrick, Harold Frost, Robt. C. Finser, Edwin Flavelle, H. Brooks Franklin, Jos. Flanagan, Maurice Freeman, Jno. C. Fisher, Gene Foxgraft, Bob Francisco, Fox and Clark.

Green, Clay M., Wm. Grasser, Carl Gerard, Jno. W. Goelet, Arthur Geoffrion, Milton Gillis, Geo. Gilday, Rich'd Golden, Howard Gale, Miron Gilday, Nicola Guinlin, Thos. Gun, Hobe Greenleaf, Walter Green, Francis Gillen, Harry Gilbert, Jno. H. Garrison, Sidney Glass, H. Granover.

Hayes, H. O., Rogers Howard, Jno. E. Henshaw, Henry Hodge, Orville Harrold, Tony Hart, Otto R. Henkel, Walter N. Hawley, Oscar F. Hodge, Wm. Hatter, E. T. Hawtrey, J. Fred, Holloway, Jno. C. Harrison, Jno. Hoffel, Fred Hyland, Maurice Haswell, David B. Holland, Thos. Hayden.

Johnson, Carroll, M. J. Jordan, C. B. Jackson, Van Jerome, H. B. Judson, Vic Jossenbuger, Arthur B. Jennings.

Kelly, Arthur, Rich'd Knowles, Louis Kramer, Chas. Kent, F. Kliday, H. Kleinman.

Le Lole, Geo., Ed. Lawrence, Roy Laidlaw, Harry Loraine, Rob't A. Lothian, Andy Lewis, J. J. Liberman, Geo. L. Lash, Ralph P. Lewis, Wm. Lamp, Willard D. Lonis, L. E. Lawrence, E. H. Little, Oliver Labadie, Abe Levin, Wm. Lennox, Geo. Lawrence, Wm. Lloyd, Arthur Law, Martin Laughlin, Maurice Lavigne, W. C. Lavine, M. A. Labdell, Leon and Adeline.

Marsh, Ralph A., Louis Mitchell, Harry Mainhall, Walter Milton, Geo. Mansfield, Frank Mayne, E. J. May, Harry C. Middleton, Chas. Manro, Carlyle Moore, Maxfield Moree, Cecil Magnus, Wm. Mansey, Ray Montgomery, Chas. A. Morton, Joe. Merrick, W. Mallery, Edson R. Miles, Jack McLellen, C. E. McArthur, Fred McGee, Jno. Macauley, Joe McEnroe, Frank McCrea, Jno. McGraw, Mike McGarry, Wm. B. Mack, Noble McDonald, Jas. J. McCormack.

O'Donehey, Armagh, Clinton D. Ogden, Pedro Ortiz, Ross D. O'Neal, Frank L. Oliver, Will J. Ollo, Leonard Oakland.

Post, W. H., H. E. Pierce, Chas. Pam, Frank Peters, Lew Pistel, Thos. Prior, J. H. Palser, Walter Pearson, W. A. Penn, G. Henry Payne, Alb. Plantadosi, Jas. Pooton.

Quirk, Billy.

Rennie, James, Greca Ricci, Jack Rose, E. Dick Rider, Walter Reynolds, Wilfred Rogers, C. Rice, Franklyn Ritchie, Hal Reid, Geo. L. Redmond, Edward Reynard, H. Rennell, Wm. Rourke, Daniel R. Ryan.

Swain, Guy, Schnits Seymoure, Will H. Stevens, Alb. W. Sackett, Maurice Silken, Add Sharpley, Jno. J. Stanley, Frank W. Smith, Jas. Spootswood, E. E. Salisbury, W. F. Sheehan, Wm. H. Sullivan, Harry Stone, Chas. A. Sellow, Wm. B. Smith, Harry Schroder, Chas. Senna, Edward Saxon, W. Barston Smith, Alf. Swenson, M. R. Sheedy, Fred Siebkie.

Thompson, Rich'd, Terry Twins, Dick Temple, Jess Travers, Dike Thomas, W. C. Turner, Jno. Thompson, Jas. C. Tracy.

Van Horn, Robt., Graham Velsey, Felix A. Vincent, Harry Von Fassan, Edward Van Sloan.

Wilkes, Jos., Chas. Watson, Stanley G. Wood, A. R. Wallace, Chas. Wellsley, Julius Wright, Jas. Wood, Le Roy Wood, Harry Wilson, Oscar Wilde, Geo. Wetherspoon, Simeon Wiltsie, Lyman Wheeler, Jack Welck, Lewis Wood, Edwin Weever, Ward Bros.

Young, Jas. F., Gus Yorke, Ray Youngman.

### REGISTERED MATTER.

Clara Paulet, Dorothy Dane, Jas. Corte, Harry S. Sheldon, M. J. Faust, Sidney McCardy, Ernest Franconi, Franklyn Whitman, F. A. Demerest.

## DATES AHEAD.

*Received too late for classification.*

BEGGAR PRINCE OPERA (Jack Glines, mgr.): Guthrie, Okla., June 27-3, El Reno 4-10.

HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Mexico, Mo., June 29-10.

LAMBRIGGER WILD ANIMAL SHOW: Tecumseh, Mich., June 28-3.

OUT IN IDAHO (F. N. Brush, mgr.): Halifax, N. S., 1-3, Picton 5, Charlottetown, P. E. I., 6, 7, Summerside 8, Shediac, N. B., 9, Amherst, N. S., 10.

PARTELLO STOCK (H. J. Leland, mgr.): Mansfield, O., June 28—indefinite.

WELLS, RAYMOND (B. Roberts, mgr.): Manhattan, Kan., June 28-10.

## CORRESPONDENCE.

*Received too late for classification.*

### MASSACHUSETTS.

**SPRINGFIELD.**—The Cook Stock Players repeated their great success with The Girl of the Golden West June 21-26. France Keenan came back to play his famous Jack Rance; Katherine Emmet again did her wonderful performance as the girl, and Ramsey Wallace was Dick Johnson. The only new member of the cast was John Webber, brother of Mgr. Frank Webber, of the Worthy Hotel, who is passing the Summer here. He played Sonora Slim. The Prince Chap 28-3. The Poll Stock co. gave Peaceful Valley a satisfactory rendering 21-26, in which every one made good in their parts. The Planter's Wife is the next week's bill.

### CANADA.

**ST. JOHNS, NEWFOUNDLAND.**—COLLEGE (M. C. L. I., props.): C. N. Dodd's farewell recital June 21, to capacity. The numbers were carefully selected and Mr. Dodd's work was never seen to better advantage, his rendition of The Football Spectator being specially fine. At the close of his entertainment he made a short address of farewell. H. Gordon Christian was accompanist and W. O. Stanley and W. Moncrieff Mawer assisted as vocalists.—ORIENT (J. D. Goodwin, mgr.): The business at this house was good 21-26. The act of the Bedal Brothers was a novelty and well staged. Bruce Morgan was a bright spot on the bill with dialect comedy and dancing specialties, and motion pictures concluded.—STAR (J. Burke, mgr.): Bixley Comedy co. in A Bachelor's Reverie 21-23 to capacity. Same co. in The Ham Actor 24-26 to good business. Other turns were Arthur L. Furlong, Bob Bixley, Grayce Holcomb and P. J. McCarthy.—WONDERLAND (J. Burnstein, mgr.): Motion pictures and ballads week of 21 to good business. Maude Cameron vocalist.—T. A. HALL (P. J. Hanley, mgr.): This house will reopen under the new management 21.—ITEMS: T. J. Rolls, representing the T. A. Hall co., is now in Montreal selecting talent for the opening of his house. Joe Ross and George Irving, of the Nickel, are training for the sixteen-mile Marathon race to be held here in August. Dame Rumor has it that Wonderland will change hands I. S. Marks, formerly manager of the Metropolis, taking control, with P. J. Hatton as resident manager. The Bedal Boys and Bruce Morgan left this city 26 for New York. Splendid weather now prevailing and the football matches and other outdoor amusements are attracting large attendances. The theatres are doing unusually fine business for this time of year.

## VAUDEVILLE CORRESPONDENCE.

*Received too late for classification.*

### SEATTLE, WASH.

At the Orpheum June 14-19 Margaret Moffat and co., Redpath Napanees, Armstrong and Clark, Londe and Tilly, the Three Bohemians were the feature acts.—At the Pantages 14-19 the Original Svengali Trio were the headliners.—At the Star Albini appeared as the headliner 19, 20.

### BUFFALO.

At Shea's June 21-26 the bill included Marie Dainton, Julius McVicker and co., Mazie King, Wynn and Lee, Waterbury Brothers and Tenny, Six Imperial Dancers, Frederica Raymond Trio, Cornelia and Eddie, and motion pictures.—Oriental Burlesquers at the Lafayette week 21 attracted big houses.


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**SKETCHES** written to order. Satisfaction guaranteed. Terms reasonable. Address William Davis Rose, Box 4, Norwich, Conn.

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# THE VAUDEVILLE MIRROR

## NOTE AND COMMENT.

A vaudeville actor was heard the other day to bewail among his many troubles and worries the fact that he had only recently paid a certain vaudeville author a goodly sum of money for a sketch which, when completed and produced, failed utterly to make any sort of a hit. Upon going to the author and asking him to either rewrite the playlet or write another, he was informed that it would be done upon the payment of another sum of like quantity. The actor had paid for an article which was not marketable and had lost one hundred per cent. and more upon his investment, with absolutely no "come back." This question as to the business relations existing between author and producer in vaudeville has ever been a delicate and a most vital one. Why should the performer pay out hard earned cash for an article which he knows nothing of? He is, when doing so, merely gambling on the ability of the author to deliver something which will bring in returns, with no knowledge that he will do so. The dramatic manager, to be sure, frequently pays a certain sum in advanced royalties to the author whether he be well known or not. But the manager has the advantage over the vaudeville performer of an excellent chance of getting at least a portion of his money back. If the play is written for a star, then the reputation of the player in question will carry the play along for a sufficient time to return to the manager the amount of the advanced royalties. But if the vaudeville performer's sketch, monologue or songs fail to "make good" with the public or the booking agents his time is canceled and he is out in pocket, time and labor. Why should he, then, be forced to pay from fifty to a few hundred of dollars to an author for material of which he knows nothing at the start? Why should he be forced to gamble such a sum with no tangible assets to back up his investment? The author may have a reputation; but reputations have been known to fall by the wayside oft and anon. A recent sketch produced in vaudeville at one of the leading New York theatres, written by one of America's best known and successful playwrights, turned out to be a dreadful frost. But the actor who bought the sketch, paying for it in advance, was a loser, with nothing to show for his money and worry. The author should be reimbursed. He should, of course, be protected. But should he demand advance money for something unproduced? In no other commercial field could he do so. A magazine or newspaper never pays in advance for unwritten material, save in the case of special articles of news value. Then why should the vaudeville author demand such reimbursement?

—

One of the most noticeable faults of the American vaudeville performer, if not of the American actor taken as a class, is a lack of care and training in enunciation. The Englishman has always been noted for a certain preciseness of speech, and the habit has been carried by him in his work upon the stage. By this no reference is intended to be made to the so-called English "accent." But the Englishman cuts his words and his sentences, and his vocal chords seem to carry further than do those of the average American, without seeming to speak any louder than does his cousin on this side of the Atlantic. Of the many English singers who have come over to this country there have been few if any whose songs and other renditions could not be understood and heard in the uttermost parts of the theatres and halls in which they have appeared. In the present day motion picture and vaudeville theatres, particularly in the larger cities, such as New York, it is more difficult for an actor to make himself heard than in the regular vaudeville houses, because of the fact that persons are continually coming in and going out. If, however, the players and singers would take extra care to enunciate each word and sentence they would soon find that it would not be necessary to speak exceptionally loud or to shout in order to be heard and comprehended. It is a lesson in the first principles of acting that the vaudeville player should master.

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Beginning with this number, THE VAUDEVILLE MIRROR greets its readers in new form. Like the other departments of this paper, it is the desire to make the vaudeville pages more interesting, more newsy and more attractive than ever before. In line with this desire THE MIRROR takes pleasure in introducing the first of a series of contributions from the pen of Thomas J. Gray, the versatile and well-known sketch, song and monologue writer, under the caption of "Penciled Patter," which will consist of news and other items of interest to the vaudevillian, written in Mr. Gray's own breezy style. It is also the intention of THE MIRROR to continue its former policy of printing articles of interest and concern to the vaudeville performer and manager on many topics, and suggestions from the readers for the upbuilding and improvement of this department will ever be welcome. News items regarding performers, agents, managers and their doings are always solicited, and the columns of THE MIRROR are always open to all.

## WORLD CIRCUIT FORMING.

### REPORT THAT MANAGERS IN EUROPE, AUSTRALIA AND THE UNITED STATES WILL SOON COMBINE.

**Walter Gibbons and Thomas Barrasford, of London; Harry Rickards, of Australia, and William Morris Are the Vaudeville Magnets Involved—Contracts to Be Signed This Week—Could Book Five Years' Time.**

In line with the many changes in vaudeville affairs it is not surprising to learn that the biggest of all combinations is now in process of formation. For many years the dream of a world's vaudeville circuit has prevailed with managers and agents, and it was not until William Morris' recent trip abroad that the scheme has become more than a vision.

At a meeting said to have been held in London about two weeks ago between Walter Gibbons, Thomas Barrasford, Harry Rickards and William Morris plans were evolved whereby acts may in the future book solidly through the United States, Great Britain, France and Australia. The London Theatres of Varieties Company controls about fifty to sixty theatres in Great Britain, France and Belgium; Harry Rickards controls about a dozen houses in Australia; while William Morris, Inc., control about twenty weeks in America. By Fall it is announced by the Morris faction they will be able to book in the neighborhood of thirty weeks.

Walter Gibbons is due to arrive in town this week, when the contracts will be completed and signed. It is said, if the deal goes through as planned it will place William Morris in an enviable position over here and will make him far more powerful than he is at present. The vaudeville actor, through such an arrangement, could be assured of five years' time in advance. It is claimed, booking him over the largest circuit the world has ever known. The salaries paid acts by such a combination would run into the millions, while the commissions to the booking managers would also amount to an enormous sum each year.

In last week's MIRROR announcement was made that John P. Squire, who only recently had arrived in San Francisco from the Orient, was on his way to New York to confer with Harry Rickards regarding an around the world vaudeville circuit. Mr. Squire is interested in the Arcade Amusement Company, which controls a circuit of vaudeville or variety houses in Northern China. It would appear, therefore, to be more than likely that if such a circuit is to be formed that a large part of the travel would be through this latter vast territory, with a possibility of working through Russia down into China or through India, stopping en route to the latter at the northern cities of Africa, such as Tunis, Algiers and Morocco.

It would appear that the two rumors, one coming on top of the other, must have some connection, and it is a logical conclusion that if any such circuit is formed it will be through some such arrangement. The results of any meetings in town this week between such men as William Morris, Walter Gibbons, Harry Rickards and John P. Squire will be of the keenest interest to the vaudevillian and may be of great importance in connection with the American vaudeville situation as it is to-day.

When seen by a representative of THE MIRROR on Monday afternoon, William Morris said: "It is too early for me to confirm or deny this story of a circuit to be formed whereby a vaudeville act can play around the world without a break in time. I will neither confirm nor deny it. But the meeting you refer to did take place, and Mr. Gibbons is now on his way over here to confer with myself and others, when the details of such an arrangement may be completed. Papers are now in my possession pertaining to such a merger, and before many weks go by the gossips will have something worth while to talk over. Ben Tieber, of Vienna, is also concerned in the arrangements, I might add," and Mr. Morris smiled confidently. From further information tendered by him, but which he desired to be kept out of print for the present, it can be stated as a probable fact that beginning with the Fall season the vaudevillian can go to the Morris offices and secure time so far ahead and in such distant climes that he need not worry about the future.

## A COMPANY INCORPORATED.

The Billy Link Co. has been incorporated for $50,000 at Delaware, Md., to operate the Billy Link Big City Vaudeville Show, which will consist of three big feature acts and four smaller novelty acts.

## PENCILED PATTER.

Thomas J. Gray.

Broadway mysteries are as dark as its lights are bright. (How some of the shows stay on is one of the mysteries.)

There is a policeman stationed in the lobby of the Long Acre Building to keep it clear. That's kind of tough. "Talking acts" will now have to find some other place to rehearse.

Fred Fischer, "The Man Who Didn't Use Danderine," is playing the Morris parks in the West with his vaudeville act, and, according to reports, is doing very nicely.

Two rusty old gentlemen, evidently farmers, were gazing at the electric sign outside of the Casino, which shows the "Hello Girls" in the act of phoning, and reads, "Hello, People," "Havana." The tallest of the two turned to his friend and said: "Gosh dern it, I can't see what good that Havana Telephone Company can see advertising away up here."

Manicure girls ought to make good actresses, they know how to "hold their audience."

Special announcement.—New opposition to Hammerstein's Victoria Roof. There has been installed in the space left vacant by the cigar store in the Metropole a show consisting of Christina Millie, "The Carolina Twin." The speculators at Hammerstein's have moved.

Anybody who says women are only good to teach school should see Edna Williams, composer of "Call Around for Me," and general manageress for Joseph W. Stern and Company "land" acts to sing their songs.

No black face artist should be out of work next season; there are enough minstrel shows going out to start a burnt cork famine.

"Young" Hennessy, the vaudeville agent (who has a natural marcel wave), is arranging his business so he can spend a month in his country home in the Catskills.

The person who first discovered "doing imitations" as an easy way of making a living, must be a relation to the first "gold brick" salesman.

A song writer may have to be born, but a song has to be "made."

It is said David Belasco is going ahead of The Easiest Way. If this is true it will be a case of The Man Ahead being also The Man Behind. (Do you get this? Oh, very well.)

The I-knew-him-when-he-didn't-have-a-cent club have a lot of people to work on in these times of prosperity.

Joe Wood is wearing a broader smile since he moved to the Long Acre Building. Oh, that Pleasure Bay Park!

The person who invents a machine to say "Leave your address and if anything shows up we'll send for you" will make a lot of money selling it to theatrical agents.

This is a secret. Don't let it go any further: Jimmy Plunkett says Eddie Leonard is going to have the greatest minstrel show ever put out.

This is the time of the year everybody is turning down offers for next season.

With hypnotists, snake charmers, diving and posing acts playing all around, you must admit vaudeville acts are justified in feeling nervous.

John T. Collins is about the busiest young man in the Long Acre Building. Besides booking all the parks the Orpheum circuit controls, he is also the assistant booking manager of the Orpheum houses. And that means some "hustle."

What a great headliner William Tell would make nowadays shooting apples off his son's head.

And now Willie Hammerstein is bringing "the one and only Original Consul Peter" over! But "Bill" Morris doesn't quite agree. Now's the time man wants to make a monkey out of himself. Why not? At $2,000 per!

Brown and Ayer open in Boston the week of July 5 with their new act. Besides being actors, Mr. Brown and Mr. Ayer are song writers with a capital S. W., and are responsible for one of the biggest song hits in The Follies of 1909, "Moving Day in Jungle Town."

Moving pictures may take the place of melodrama and vaudeville. But we must have chorus girls.

When you are making up the list of "Famous American Jokes" don't forget the biggest joke of all—the signs you see outside of the Broadway playhouses which read, "Tickets purchased on the sidewalk will positively be refused at the door."

The latest song craze around Broadway and Forty-second Street is "I Loved My Metropole, but Oh, You Childs."

Comedian: "I passed by your house yesterday and I knew you were home."

Straight: "How did you know I was home?"

To the first three hundred and forty-two correct answers to this "Joke" we will present a beautiful oil painting (Omega and Standard oils used only) of Mr. Long Acre, the man who owns the square.

THOMAS J. GRAY.

## LAST WEEK'S BILLS

ALHAMBRA.—The season at this house closed with last week's bill, and, owing to the excessively hot weather, light business was the result. The Alhambra has enjoyed a most prosperous season on the whole, and much of its success has been due to the untiring and always cheerful efforts of those in charge of the front of the house. William Massand, house manager; Harry B. Nelmes, treasurer, and Benjamin Roberts, musical director, have each done their share toward pleasing the patrons of the theatre. The stage has been under the able direction of Irwin Goodrich. The programme included the Bounding Gordons, the Murray Sisters, Valadon, Charles F. Semon, Bond and Benton, Harry Fox and the Millership Sisters, George Beban and company (second week), and Cunningham and Marion.

AMERICAN MUSIC HALL.—Skinner and Woods, Minna K. Hurst (fourteenth week), Ed Lee Wrothe and company, the Brittons, Rice and Prevost, Frederick V. Bowers, Rivoli, McMahon and Chappelle, the Madcaps, Grace Hazzard, and Pauline.

KEITH AND PROCTOR'S FIFTH AVENUE.—The Great Abdallah Troupe, Miniature Minstrel Mimics (New Acts), Le Petite Mignon, Exposition Four, Billy Gaston and Ethel Green, Valerie Bergere and company, Empire Comedy Four, and Tate's Motoring.

KEITH AND PROCTOR'S 125TH STREET.—Vaudeville and Motion Pictures.

MAJESTIC (first half): Picnic Girls (New Acts), Cecil Morris and company, Brady and Swinton, George Alexander, Rowland. Second half: Two Graces, Monahan and Sheehan, Juggling La Belles, Gates and Blake, and Picnic Girls.

WEST END (first half): Walsh, Lynch and company, Monahan and Sheehan, Gates and Blake, Two Graces, Jimmy Rowland. Second half: Walsh, Lynch and company, Brady and Swinton, Cecile Morris and company (New Acts), Juggling La Belles, George Alexander.

LINCOLN SQUARE.—Lee Powers, Sarah Brown and company, Billy K. Wells, Gibson and Dale (New Acts), R. E. Watson and Daisy Faust, and others.

FOURTEENTH STREET.—Merry Minnie Stokes, Three Lyres, Chamille Troupe, Jack Driscoll, The Boys, and Louise Bruce and company (New Acts).

NEW STAR.—Vaudeville and Motion Pictures.

METROPOLIS.—Vaudeville and Motion Pictures.

KENNEY'S THIRD AVENUE.—House closed on Tuesday by order of the Fire Department. Scheduled to reopen in the Fall with vaudeville and motion pictures.

VICTORIA AND ROOF.—Annette Kellermann, Willy Pantzer Troupe, the Seldoms, Princess Rajah, Four Fords, Rocco's monkeys, The Quartette, Three Musical Johnstons, Ryan and White.

MINER'S EIGHTH AVENUE.—Vaudeville and Motion Pictures.

MINER'S BOWERY.—Vaudeville and Motion Pictures.

DAISY.—Spear and Mack, Clyde Bates and company in Freddie's Aunt; Cleo and Robinson, Bobby Rankin, Will Shillings, Cora Evelyn, Ross and Green, St. Leon and McKusick, Four Picks, Franklin and Davis, Great Wellington, J. E. Flanagan, Miss Trowbridge, Dick and Dolly Barry, Laurie Ahern, The Crowleys, Ed O'Connell, Anna Palmer, Ned Caldwell, Nan Doyle and Al Stern.

## THIS WEEK'S BILLS.

AMERICAN MUSIC HALL.—Pauline (second week), Al. Fields and Dave Lewis Nicholson and Norton, Peter the Great, and others.

KEITH AND PROCTOR'S FIFTH AVENUE.—R. C. Herz, Haines and Vidoco, Dunlap-McCormick and company, Lasky's Imperial Musicians, Dankmar-Schiller Troupe, De Haven and Sidney, Frank Wilson, Trixie Friganza.

VICTORIA AND ROOF.—Annette Kellermann, Willy Pantzer Troupe, the Seldoms, Rooker's monkeys, Princess Rajah, The Quartette, Musical Johnstons, Christy and Willis, Ryan and White.

## "HYPNOTIC" SUBJECTS REBEL.

The police reserves from the Adams Street station, Brooklyn, were called on the night of Saturday, June 26, to prevent seventy-five boys and two hundred sympathizing friends from storming the house at No. 143 Lawrence Street, Brooklyn, where Alfred Banyan, who had been giving exhibitions of hypnotism at the Columbia Theatre last week, was living. The boys declared the hypnotist had hired them to appear as subjects and had agreed to pay them 50 cents each a performance. The boys said he owed them on an average of a dollar and a half each, but that he would not pay as he had agreed. They added he was to give them their money Saturday night at his house, but when they went to collect he would not see them. Renouncing hypnotism, the professor was allowed to leave Brooklyn for parts unknown, it is said.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

A few of the Criticisms of

# LILLIAN MORTIMER AND CO.

On the Orpheum Circuit, in her playlet. A Miniature Melodrama that has made a substantial hit. JUST CLOSED SEASON. Permanent address, Port Washington, Long Island, N. Y.

MISS MORTIMER WINS BY REALISM.—Melodrama Queen, Now at Orpheum, Is the Female George M. Cohan.—Vaudeville Is Advancing.—"Advanced vaudeville isn't merely an empty title. It means a great deal, and even casual investigation proves that to be a fact. The bill being presented at the Orpheum theatre furnishes an excellent example of what advanced vaudeville really means. For instance, only a few years ago an act having one theatrical drop or curtain as scenic accessory would have been considered high class simply because it carried scenery at all. For the production of 'Po White Trash Jinny,' the melodramatic classic being enacted by Lillian Mortimer and her players at the Orpheum this week, an entire carload of scenery is necessary, a number of expert scenery handlers and a special director. Five persons are required to present the playlet, as many as often are needed in some of the much talked of four-act dramatic productions on tour."—Spokane "Spokesman Review."

LOS ANGELES "RECORD."—Orpheum.—"The show this week at the Orpheum is not up to the usual standard of the vaudeville house, but there are several numbers that offset the weakness of the other acts. The hits are Lillian Mortimer and company in a little playlet, 'Po' White Trash Jinny.'"

OAKLAND "TRIBUNE."—By Betty Martin.—"One play at the Orpheum only is given, and that under the somewhat lengthy title of 'Po' White Trash Jinny.' Lillian Mortimer is the star performer in this human interest sketch, and with her is an able support. The story centers about life in a small village in Virginia, and the curtain rises upon a yard scene, with a cottage in the rear. The sketch is a powerful one. 'Po' White Trash Jinny,' as now given, lacks the artistic finish of a Belasco production, but it has every element needed to make it quite up to the standards of that artist."

LOS ANGELES EXAMINER."—Orpheum Sketch Real Melodrama.—Lillian Mortimer Also Plays It Artistically, Is Opinion of Reviewer.—By Otheman Stevens.—"The play sounds like Hall Caine, and is beautifully acted; quite the best bit seen of late. Miss Lillian Mortimer, who plays Jinny, is an artist, and, unlike most really clever actresses, is not weighed down by the knowledge of her cleverness."

SEATTLE "POST-INTELLIGENCER."—At the Orpheum.—An Ideal Playlet.—"Melodrama found its master playlet in 'Po' White Trash Jinny,' presented by Miss Lillian Mortimer and her company. Miss Mortimer is an actress. Her company is strong and the plot of the play might be stretched with ease into a melodrama that would make Salome Jane look like a ten-twenty-thirty stock offering. One does not have to wait until Jinny bows appreciation of her effort to see the quality in the woman."

LOS ANGELES "HERALD."—"Po' White Trash Jinny" Holds Own with Newcomers.—By W. Herbert Blake.—"The purely dramatic laurels of the bill belong still to Miss Lillian Mortimer's 'Po' White Trash Jinny,' which bears the strain of its second week exceedingly well. The realism of Jinny's chloroforming is actually irritating, and ought to decrease the business of the dentists hereabouts. If all melodrama were as sweet and uplifting as this little sketch one vexing problem of the modern stage would be near solution."

"Of course the moment that the curtain goes up on the stage setting of 'Po' White Trash Jinny,' the splendid melodramatic playlet being presented with great success at the Orpheum Theatre this week, the audience applauds, for the scene is one of the best of the kind ever shown on a local stage. It is complete in every detail."—Butte (Mont.) "Miner."

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# THOS. J. RYAN

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Booked Solid This Season
In Preparation—Fourth Act of the HAGGERTY SKETCHES by Will M. Cressy.

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RHONDA — RAYMOND

In "A CHRISTMAS ON THE COMSTOCK," by Harry D. Cottrell
The scenery used in this massive and beautiful Broadway production was designed and painted by Valentine, New York. Booked Solid until September

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KATHERINE **NELSON AND OTTO** ELIZABETH

CLEVER COMEDIENNE and PLEASING PIANIST
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# TEXAS GUINAN

"THE LONE STAR"

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*Want Ads*—WANTED—A liquor drummer, whose sales will at least equal his expense account. Must be a good mixer, but not too good.

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Annoying in Vaudeville at Present

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# JAMES HARRIGAN

I will present him with a diamond pin."

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World's Largest Independent Amusement Contractors,
PARKS FAIRS CELEBRA'NS CLUBS THEATRES

# NEW VAUDEVILLE ACTS.

## DEBUTS OF OFFERINGS IN THE THEATRES OF THE GREATER CITY LAST WEEK.

**Many Presentations Are Seen in the Vaudeville and Motion Picture Combination Houses—Another Hypnotist in Town—Jack Mason Stages Musical Production to Advantage.**

### The Girl with the Angel Voice.

The young woman for whom her managers have chosen the above saccharine title made her first appearance in these parts at the Brighton Beach Music Hall last week. She turns out to be an extremely pleasing young person, with a winsome face, a modest and girlish way of conducting herself, and a voice of excellent quality. Her soprano tones are sweet and sure, and almost equally pleasing when they descend to a contralto register. Her songs, apparently, have been carefully chosen to display the best features of her voice, and with one exception attain that end admirably. The numbers include "Eternity," "Just For a Day," Tosti's "Good-By," and another, the trashy exception, having to do with the puerilities of "childhood games." The last-named song is in the class with the mock sentimental ballad sung excruciatingly, earlier on the bill, by the best feature of last week's Music Hall programme, Edna Aug, and called "Don't Go In Them Lions' Den." Such twaddle is hardly suited to the use of a lady with vocal cords announced as of immortal quality. The $5,000 worth of Heaven in the midst of which, according to the managerial statement, the young woman moves and sings, is a picture of Paradise calculated to make any one with a sense of the artistic anticipate death with dread. This scene-painter's impression of Heaven is a weird intermingling of incongruity and horribly matched colors. Two Atlases, for instance, hold up painted hemispheres in juxtaposition with the regular feminine inhabitants of Heaven, the latter being ladies equipped with large white wings, flying recklessly and wildly about on the yellow and pink paint of the back drop. To fit the ladies for their place of residence little patches of near-gold leaf have been placed upon their brows that the lights played upon them may reflect with heavenly radiance. The entire effect reminded one rather disconcertingly of the "apotheosis," in which, once upon a time, we were wont to see Little Eva fly somewhat jerkily for the celestial lands. To sum up, the scenic portion of this newest vaudeville offering is far less satisfying than the young woman for whom it was supplied. Her singing is a very pleasing thing to hear, and her surroundings are painful things to watch. In an evening gown, before a velvet drop, for instance, she would be delightful. Then one could listen to her in peace, without having to shut one's eyes to hide from view that atrocious, libelous, canvas Heaven. It looks like—well, it doesn't look like Paradise.

### Miniature Minstrel Mimics.

At the Fifth Avenue Theatre last week, Hall and Stark presented their Miniature Minstrel Mimics for the first times in this city. The act is divided into four parts, as follows: 1, Old Time Minstrel, First Part; 2, Impersonation of the Nichol Sisters by the Misses Kelly and Hennesy; 3, Impersonation of Julian Eltinge by Lester Sweyd; 4, Levee Scene, with an impersonation of Eddie Leonard singing "Sugar Mine," by Bernard Graham. In the First Part impersonations were given in turn of George Evans, Eddie Leonard, George Primrose, Lew Dockstader and the Nichol Sisters. Familiar songs rendered by the minstrel men impersonated were offered by each in turn as they were introduced by the interlocutor. The makeup of the players was quite good, but the impersonators appeared rather unused to the stage and hence they did not carry their characterizations with the assurance that an old stager might. The best portion of the act was the buck dancing of Cook and Brady. The use of a spot light during the rendition of "Just One Sweet Girl," by Ralph Dougherty and May Kelly, was entirely uncalled for and might far better have been eliminated. A spot has but one or two real uses—to bring out or emphasize a makeup and to give a sun or moon effect. In blackface the first named use is never required and the moon or sun did not quite figure. Later in the act the spot was again used when a stage moon was seen shining in the back drop. Maybe there are two moons or one might have been the sun. The other songs rendered were "Any Old Place in Yankeeland," "Beautiful Eyes," "Suwanee River," "If I Had a Thousand Lives to Live" and Eltinge's bathing girl song. The cast included Lester Sweyd, Bernard Graham, Frank Squires, Sid Marion, William Hark and the Misses Kelly and Hennesy.

### Picnic Girls.

The Richmond company presented their latest act at the Majestic Theatre last week for a try-out, proving beyond a shadow of a doubt that in the Picnic Girls they have an offering that when whipped into shape and with a few minor changes in the sketch and one or two in the cast it will be most acceptable in any house. A full stage is used, special drop, wings and wall, up three or four. Four girls with lunch baskets are discovered. College boys in equal number join them. A farmer, his son, a good-natured overgrown college youth, and another girl complete the cast. Brisk dialogue and business run through the act, while the songs are away above the ordinary and one or two will undoubtedly become quite popular. These included "Old Skinflint Green," "Sweet Dreams of You," a modern "Jack Horner" song, and "Won't You Let Me Go Along With You." Jack Mason staged the act and as might be expected, it contains many novel and new features that will make it a notable offering when presented in the larger houses. A barrel dance, with the girls (whose clothing has been stolen while in bathing) inside of the barrels, and a musical accompaniment on bells during one song, up stage, behind the wall, are among the effective novelties. In the cast is Jack Klover, who will be remembered for his work as the fat boy in Jesse L. Lasky's Houseboat act. The book and lyrics of the comedietta are by Woodward Bennett and the music is by Frank Witmark.

### Banyan.

Vaudeville patrons who have seen the two rival "hypnotic acts" over here in Manhattan thought they were extremely funny. They have still to see Banyan. He's a scream. His first appearance in Greater New York was made at the Columbia Theatre, Brooklyn, last week. Banyan talks rather broken English; he is a Russian, presumably, and he appears less familiar with the "scientific" portion of such entertainment than his forerunners. He "controls" a circle of eight or ten men and under the "influence" these "subjects" perform the usual more or less funny feats. Banyan, too, does the familiar "cataleptic" feature, with the body of a "subject" laid across two low trestles and bending and stiffening in obedience, apparently, to Banyan's command. On the whole the turn is as amusing and as "scientific" as any of its similar predecessors, and it is the element of amusement in such acts that forms their appeal to the patrons of the vaudeville houses. The less said about the "scientific" end of it the better.

### Five Musical Maclarens.

At Henderson's Music Hall, Coney Island, the Five Musical Maclarens made their metropolitan bow last week. The act appears to be a sort of family syndicate of father, mother and three daughters, who appear in Scotch costumes, making a picturesque dressing. They opened with a selection on xylophones. This was followed by an ensemble number upon the piano, violin and trombone. "Meet Me in Rosetime, Rosie," was then sung by one of the girls in a rather amateurish way, which may have been caused by the song not exactly fitting her voice. The three women and the man next did a Scotch reel with a buck dance. The youngest looking of the girls then gave an imitation of a train on a snare drum, announcing it in a rather cute way. The imitation was about as good as the usual of such offerings. The act closed in one with brass. For an encore they played an arrangement of "Jungletown," which was roundly applauded. Taken as a whole the act ran smoothly and it would undoubtedly be a good feature offering on the small time.

### Gibson and Dale.

Along somewhat similar lines to the act of Irene Franklin and Burt Green, Gibson and Dale made their metropolitan bow at the Lincoln Square Theatre last week and scored an undoubted hit. Mr. Dale is first discovered at the piano and introduces Miss Gibson by a song entitled "The Girl from Gay Paree." During a costume change by Miss Gibson, Mr. Dale rendered "Gee, Ain't I Glad I'm Single." In the garb of an Italian woman, Miss Gibson next rendered a character song called "Take Me Back." In the next costume change interim, Mr. Dale gave "I Love My Wife, But Oh, You Kid," when Miss Gibson offered her final number, "Cash! Cash! Cash!" which was the biggest bit of her repertoire. As an act showing originality in methods and material they deserve every success and it is to be hoped that they will secure time in the larger houses.

### A Bachelor's Reverie.

A Bachelor's Reverie was given its initial production at the Star Theatre, St. Johns, N. F., June 21, before a well sized audience. The leading role of the old bachelor was filled by Leo Murphy, who gave a strong character study throughout. Bob Bixley made a likable and convincing juvenile, singing particularly well; Arthur Furlong was the colored valet, and Grayce Holcomb the vision of a past love. The setting was very effective, showing a cozy club room on Christmas Eve, the falling snow being visible through the windows. The electrical effects manipulated by Thomas Skinner, the house electrician, were commendable, particularly at the finale of the act, where the lights in the room are extinguished and the red glow of the fire plays upon the features of the dead bachelor. The costuming showed good taste. The act ran 35 minutes.

### Cecil Morris and Company.

At the West End Theatre last week Cecil Morris and company presented a new playlet entitled Slats. It is a story of a newsgirl and her lover, who is a burglar. The latter enters her house with intent to rob. Slats has saved up $50 which she is going to pay the doctors for an operation upon her blind sister, in hopes of restoring the latter's sight. Dan, the lover, hiding behind a curtain, overhears her conversation as she counts over the money. The girl hides the money in her shoes and a scrimmage ensues, during which the blind Sister, Mary, throws a lemon pie in the eyes of Dan, enabling Slats to get the robber's revolver and then relieve him of the money. In the end the robber discovers his error and all ends well. The act was well received by the Harlemites.

### Burns and Fulton.

Burns and Fulton, a new knock-about team of dancers, made their first appearance in town at Henderson's Coney Island Music Hall last week. The team is composed of a man and a woman who have a novel opening with a "Rube" song and dance. The man then did an eccentric soft shoe dance, while the woman did a high kicking specialty. The man next gave an imitation of Laddie Cliff giving an imitation of some one singing a "coon" song, with an accompanying dance which somewhat resembled the English Boy Comic's work. But the song was just a song and did not resemble any one in particular. They finished with an acrobatic dance that was fair and the Henderson audience seemed to like them.

### White and Sanford.

At the Columbia Theatre, Brooklyn, last week, White and Sanford made their appearance in an act that is a mixture of the regular singing and dancing vaudeville turn and the "musical" act. The man appears, in turn, as a rather funny Hebrew waiter and then as an Italian, while the young woman is seen as a soubrette, a Spanish dancer and an Italian girl. She plays fairly well on the cornet, but excellently on the xylophone, performing bits from "Carmen" and "Trovatore" on that instrument in splendid and pleasing style. A little better comedy at the opening of the act would improve it greatly. The close, with both singing "Wop," is very good, indeed.

### Four Girls from Melody Lane.

Witt's Four Girls from Melody Lane is a singing act, as shown at the Columbia Theatre, Brooklyn, Sunday afternoon. The four girls have very good voices and make a very nice appearance. The singing is all straight, no comedy of any nature being attempted, a light singing number being used instead. The act is somewhat like the Colleens, except for the fact that up-to-date selections and costumes are used. The hit of the act was a pretty little waltz song, "For Love of You." The act was received very well by the few patrons who were present when the act went on.

### Brown and Ayer.

Brown and Ayer appeared at the Alhambra Sunday with their new act, consisting of dialogue and songs. The idea of the act is a very good one, showing two song writers who are dispossessed for nonpayment of rent, and all they saved of their belongings is a piano, which they push on the stage with them at their entrance. The dialogue is very good, and the songs, which are all of their own composition, are much better than the average. The audience was very much pleased with the act, and no doubt it will be seen quite frequently around New York, as it is a kind of an act that is bound to please. Brown was formerly with The Follies of 1908, and Ayer of Morressey and Ayer.

### Louise Bruce and Company.

Signal Service is the title of the new act (Fourteenth Street) produced by Louise Bruce and a capable company, including Herbert Frak, Ernest Cortis, Charles Mantell, and Ned Hayes. It created a fairly good impression and is interesting up to the point where it loses its probability. The theme is a Civil War incident at a mountain signal station involving the love of a Confederate and a Union officer for a girl, who at the crucial moment saves the Union forces from destruction, her lover's honor, and kills the treacherous Confederate. The scenic effects were satisfactory and Miss Bruce handled her role ably, except at times when she played a trifle too hard and strained.

### Rivoli.

Rivoli, another quick change protean artist, made his debut at the American Music Hall last week. His act is similar to others seen heretofore, ending with an impersonation of famous composers of the past and present. These included Verdi, Rossini, Suppe, Liszt, Mascagni, Strauss, Gounod, Wagner, and Sousa. The first part of his act consisted of a protean play, in which Rivoli assumed a number of different roles of both sexes with marked rapidity. On Wednesday afternoon the audience pronounced his act a hit.

### Hanley and Jarvis.

Hanley and Jarvis, who were features of the bill at the Columbia Theatre, Brooklyn, last week, are a pair of comedians who present a sidewalk conversation and singing act. The two men are heavy, physically, but they handle their material lightly enough to get most of it over in good shape. The mock duet singing at the close of the act is the best feature of the turn, and one or two of the "gags" they deliver have the saving grace of newness. The Columbia patrons received the act with perspiring signs of approval.

### Frankie Siegle.

Frankie Siegle is a girl, and a nice looking one at that. She has a voice that rivals the famous people who advertise to sing "to beat the band" and a person who is hard of hearing would have no trouble in enjoying her songs. She sings three songs and could have easily sung another, but instead repeated "Beautiful Eyes," her last song, to satisfy the audience. Miss Siegle ought not have any trouble in securing time. The act played at Miner's Eighth Avenue.

### Rose Berry.

Rose Berry does a piano act, and at Proctor's 125th Street Theatre Tuesday night of last week the audience could not seem to get enough of her. Most of the music offered at present by Miss Berry is familiar for acts of its kind, but it is all done very well. She has a very pleasing and magnetic personality and, no doubt, with material of her own she would not have any trouble securing the better time, as clever single acts of the female variety are scarce.

### Howard and Olive.

Howard and Olive are two girls with exceptional voices and some very clever dialogue. The dialogue was away over the heads of the patrons of Miner's Eighth Avenue Theatre, where the act was breaking in last week. The girls will get the talk over much better when they play a few more weeks, and this, combined with the singing, ought to carry them through nicely anywhere.

## VAUDEVILLE IN BROOKLYN.

HENDERSON'S.—The bill included Golden's Russian Troupe, who opened the performance and were received fairly well by a half filled house. The Daleys, with their comedy trick roller skating act, were second. This is an act that has shown rapid improvement and ought to get the better time without any trouble. The Five Musical Maclarnes (New Acts) were next, followed by the Reed Brothers, a high class acrobatic and ring act. Burns and Fulton (New Acts), Pilcer and Whyte, billed as Travesty Singing Comedians, have about the same act they showed at the Columbia a couple of months ago, except a "peach basket hat" replaced the sheath skirt formerly used for comedy purposes. The act took a bow and seemed to satisfy. Marty Healy and Minerva Adams next. Elsie Harvey has two new boys much smaller than the boys formerly used by her and the act makes a very nice appearance, but needs a little rehearsing on the trio dancing. Asaha Troupe, billed as "A Quintette of Marvelous Japanese"; the "quintette" was there and the "marvelous" only to those who never saw any of the other Jap troupes in vaudeville. They do the water trick done by the Ten Ichi Troupe and the Risley work done by the Kitamura Japs. The Basque Quartette, with their grand opera selections, went very well. The Four Primroses, four dancing girls, made a good appearance and although on late had no trouble in pleasing. Gaines and Brown are about like the average two-man colored team. Some of their stuff is funny and ought to go good on the small time. Louis Guertin and company next. Guertin is billed as the "World's Greatest Jumping Athlete"; he is assisted by a woman and his jumping is excellent and makes a very good novelty act.

Columbia: Al. Coleman and company, Reuschling in A Night in the Orient, Princess Susanne, Clark and Hartman, Smith and Heagney, Reed and St. John Trio, Bell Boy Trio, Harry Henry, and moving pictures.

New Brighton Theatre: Fiske O'Hara, Prescelle, Gus Edwards' Blond Typewriters, Ellie Fay, the Four Lukens, Wynne and Lewis, Horton and La Trisha, and moving pictures.

Henderson's, Coney Island: Imperial Musical Trio, the Phantastic Phantoms, the Clever Trio, Basque Quartette, Asahi Japanese Troupe, Gillette and Halihan, Gray and Graham, Volta, Three Troubadours, the Piano Four, Niblo and Spencer, and Henry and Lisell.

Brighton Beach Music Hall: McIntyre and Heath, Bessie Wynne, the Water Witch, Howard and Howard, Will H. Fox, and others.

The bill at Morrison's Theatre, Rockaway Beach, this week includes Bert Williams, Ellie Fay, the Willy Pantzer Troupe, Prescelle, Melville and Higgins, Quinlan and Mack, and the Piquays.


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# VAUDEVILLE SONG FEATURES.

## MUSICAL SELECTIONS OF VARYING KINDS HEARD IN THE VARIETY THEATRES.

### New and Older Songs Bid for Popularity—Musical Acts That Failed to Please—Illustrated Ballads Continue in Many Houses

The hit of the bill (Fourteenth Street) was the Three Lyres in a musical act of merit. There are two straight men and a blackface comedian. The latter's work is not overdone and is therefore acceptable. Most of their selections were good and devoted entirely to brass, with the exception of one number, played on an instrument called the "wheelafone," and sounding somewhat similar to the bamboo chimes. "If I Had a Thousand Lives to Live" was the best selection used.

The Rays (Fourteenth Street), a fairly entertaining colored duo, danced better than they sang. Their selections, unfamiliar, were, "They Will Talk About You Anyhow," "Won't You Play That Ray?" and "Carrie from Carolina." Whatever merit the songs may have had was lost in imperfect enunciation and poor voice.

Jack Driscoll (Fourteenth Street) sang "Just One Dearie" with good effect, accompanied by slides made by Harry P. Stames. The coloring in the latter is good and the subjects fair.

From the verses of the song "Liberty," sung by Nat Wills at the Brighton Beach Music Hall last week, Mr. Wills should drop instantly that one concerning itself with a recent widely read divorce trial. The verse is vulgar, in extremely bad taste and impertinent. There are topics galore for good, clean fun, and Mr. Wills' humor has heretofore always been of that kind.

James Brockman has been offering his new pianologue at Sunday night performances and is booked next season through the unqualified hit he has made. The character songs of different nations are his exclusive property and are exceptionally interesting. The other songs used are "Abie, Take an Example from Your Father," and "If I'd Gain the World By Wishing."

The Murray Sisters (Alhambra) were in second place and in spite of the early position they scored a goodly sized hit. Their work was again of exceptional merit, and one of them particularly deserves every success. Their selections were "Hang Out the Front Door Key," "I Wish I Had a Girl," "Then We'll All Go Home," "I Want Some One to Call Me Dearie," and an unfamiliar ballad.

One of the big hits of the week in town was made by Harry Fox and the Millership Sisters (Alhambra), where they were applauded until there was little vitality for applause left. On Monday night, with a very small house, they were called out for almost innumerable bows and were forced to give an encore when they seemed almost too tired out from the heat and work. The opening to their act is deliciously funny and the dialogue throughout is particularly amusing. The songs included "Would You Miss Me?" "I Loves You, Mah Sugar Drop," a corking "coon" number; "I Could Be Happy with Either One if the Other One Wasn't Here," and "Maybe You Would If You Could." The dancing of the trio was cleverly executed and added greatly to the act. Success awaits them wher'er they go.

The limit has come! Ye protectors of originality—how could ye? And ye public. How long? How long will ye stand for it? We have had impositionists and then some—but! It has come to La Petite Mignon to give us about the limit of endurance in this field of copristic endeavor. Her poor suffering subjects included (on Tuesday afternoon at the Fifth Avenue) Anna Held, Marie Dressler, and Charles Bigelow. It would be hard to tell which was the most unlike the originals, because all were so very far distant that the horizon line from Pike's Peak would look like the house next door. Be that as it may—it was certainly good (?) amusement—and that is what ye good public pays for. Her Anna did have a nasal twang, and they do say that some French people converse through their breath inhalers in preference to their regular organ of speech. Marie Dressler has been known for her broad comedy. The opposite of this may resemble her work. Anyhow, La Petite managed to screech at the end of her verses. And Marie sometimes does this. As to poor Charlie Bigelow—well, what's the use? "Maybe It's a Bear" was a fairly appealing baby number, and if one had been left with that in memory alone it would have sufficed. Apologies for not being more serious in tone of expression.

The Exposition Four (Fifth Avenue) appeared in two new sets of costumes which looked Summery and particularly natty. This quartette of musicians deserves every praise for originality along certain lines and for continual new offerings in their programme and their attire. Their selections included "Lady Love," "My Tony Boy," "Honeyland," "In Jungletown," "The Glow Worm," "I Love My Wife, but Oh, You Kid!" (in fast time), "Lonesome," and a couple of good medleys. It is needless to say that they were a big hit.

In Spooneyville Billy Gaston and Ethel Green have a fairly amusing absurdity from which they extract much humor of the vapid type. Both are clever in their methods of delivery, singing and dancing and should have a better vehicle than the present one. The songs were "You'll Be Sorry When It's Too Late," "Would You Miss Me?" "Spooneyville," and an opening number that was only passable. Miss Green should dress more becomingly. The big sash and bow effect on her skirt is decidedly tawdry and her gown does not fit as it should. The special poster painted drop deserves a word of praise (Alhambra).

"Pansies" (?), "A Bungalow for You," and "Take Me Up in Your Aeroplane" were the songs rendered by the Empire Comedy Four at the Fifth Avenue. As hitherto, the comedy element held the act up to the required measure and the applause rendered was as generous as usual.

Franklin and Davis (Dewey) were seen in capital dancing, the eccentric work of the man in this regard being especially noteworthy. Their singing was not so good, and included such songs as "Sadie Salome, Go Home," and "Lonesome."

Billed as the Two Graces, a father and son (Majestic), scored a decided hit. The pair resemble most strikingly a father and son who were featured with a girl act tried out at the Family Theatre some months ago. The son, a lad of about seventeen years, gives a sort of imitation of George M. Cohan, singing in a horrible nasal tone that is really quite painful. The selections were "We're Here For a Good Old Time," "None of Them's Got Anything on Me" and a parody on "Marching Through Georgia." The eccentric dancing of both was excellent.

Monahan and Sheehan (Majestic) are a man and woman team of musicians of a rather poor calibre for even the small time houses. They play upon the following instruments: French horn, cornet, mute-cornet, banjo, piano and trombone. The selections were "Miserere" from Trovatore; "The Glow Worm," Tschaikowsky's "Octave March" by the woman on the piano, a selection away beyond her capabilities and over the heads of her audience. "Sour" notes prevailed with the brasses.

Gates and Blake (Majestic), two Hebrew comedians, scored a very big hit and on Friday night they were recalled many times. "Did He Run" was rendered in a most original way, making the song more funny than it seemed possible to make it. "What's the Use" was rendered poorly, owing to a lack of enunciation. Parodies on the following songs were laughed at boisterously: "Beautiful Eyes," "Make a Noise Like a Hoop and Roll Away," "I'm Afraid to Go Home in the Dark," "I Wish I Had a Girl" and "Summertime." "On the Dear Old Farm" was the closing number. The comedian of the team is very funny and in time could probably work alone to advantage.

"It's the Pretty Things You Say" was the illustrated song at the Majestic on Friday night. Very good slides by Scott and Van Alstyne were shown. The song is published by Ted Snyder and is one of the most tuneful of the season. Any good ballad singer could "make good" with it.

George Alexander (West End) scored a decided hit with a series of comic songs, which included "This Is No Place for a Minister's Son," "I Love My Husband, but, Oh, You Henry" and a parody on "Summertime." A ballad that was tuneful and catchy was the first number. The title was unfamiliar.

R. E. Warren and Daisy Faust (Lincoln Square) were seen and heard in a singing and dancing act quite out of the usual run of such offerings. They have a pleasingly funny line of talk and "get it over" in a very capable way. The songs rendered were "It's All So Very Different on the Other Side" and "Kiss All the Girls for Me." The eccentric and straight dancing was very cleverly done.

## JOHN R. CONSIDINE DIES.

John R. Considine, formerly proprietor of the Hotel Metropole and well known among sporting and theatrical men, died of pleuro-pneumonia in his home, No. 1690 Broadway, New York, on Saturday, June 26.

John R. Considine was born in New York on the East Side, March 17, 1850. The family moved to Detroit later and with his brothers, George and James, for some years he ran a saloon in that city. He then became manager for James J. Corbett, at that time a candidate for the heavyweight championship, and after Corbett won the championship became his partner in a cafe at Thirty-third Street and Broadway. Some ten years ago he and his brother George F. Considine took over a lease on the Hotel Metropole. Their lease on the hotel expired on May 1 and the hotel is being torn down.

Among many ventures in which he was interested were Dreamland at Coney Island, the Sullivan-Considine Circuit, and many saloons and restaurants, in which he was a silent partner.

## ANOTHER PANTAGES THEATRE.

Another vaudeville theatre is promised for Minneapolis. Alexander Pantages said on Wednesday, June 23, to a Minaos representative that he will positively "buy, build or lease" a theatre in Minneapolis within a short time. He said he will probably build. Mr. Pantages was in Minneapolis some days, and kept his presence in the city a secret from all but a few local theatrical men with whom he consulted. He had not been able to arrange to buy or lease any Minneapolis theatre, and expected to build. He inquired about locations and left for Winnipeg. He expects to get a site for a theatre there. Mr. Pantages is getting theatres for a circuit through the West to connect his Coast houses with Chicago.

## HACKETT TO SUE MORRIS.

It was rumored about town last week that James K. Hackett would begin suit against William Morris, Inc., for alleged salary due the former for his appearance in the houses of the Morris circuit. Because of the Sunday theatre laws in New York, Hackett was not able to play on Sunday nights when in town, owing to the fact that he would not go on without make-up or costume. When final settlement was made by Morris, it is said that a deduction was taken for the Sunday nights that Hackett did not play. Hackett now claims this amount to be due him, as the fault did not lay with him. It is said, and he will assert his claim in court.

## WHITE RATS TO STRIKE?

At a meeting in the Colonial Theatre, Chicago, on last Saturday, June 26, of members of the White Rats of America, it is reported that a strike of four thousand actors was threatened by Harry Mountford. The actors claim a grievance against the Western Managers' Association and the agencies in the West. It was declared that if conditions did not change for the better Mr. Mountford, as secretary of the Board of Directors of the Rats, would call for a strike of all of the members of the order. The last strike of the White Rats, several years ago and shortly after the organization of the club, was more or less of a failure. It is to be hoped that the former action will not be repeated.

## ACROBAT COMMITS SUICIDE.

Donald MacDonald, the under-stander of the Abdallah Troupe of acrobats, with which he had been connected nineteen years, committed suicide on Sunday morning, June 27, in the home of his mother, Mrs. Margaret Anderson, No. 451 West Sixteenth street, immediately after a dinner given in his honor by relatives and friends. For no known cause the strong man put a bullet in his heart, dying almost instantly. The act played the Fifth Avenue last week. MacDonald was a White Rat and a member of the T. M. A.

## VINIE DALY MARRIED?

It was reported in Philadelphia on Saturday, June 26, that Vinie Daly had married F. J. Kohl, son of the Kohl of Kohl and Castle fame. The rumor had not been verified up to the time of going to press.

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# A CRITICAL REVIEW.

## NOTES AND CRITICISMS OF ACTS AND PLAYERS IN GREATER NEW YORK.

### The Small-Time Theatres in Town Offer Many Interesting and Pleasing Presentations—Pauline Plays a Morris Theatre for the First Time and Scores—Other Comments.

Opening the bill at the American, the Great Abdallah Troupe scored a decided hit with their tumbling feats, many of which were not alone clever but hazardous as well. The cart wheels and flip-flap turns were exceedingly well done and one head and head stand balancing stunt was especially good.

Valerie Bergere and company (Fifth Avenue) presented Grace Griswold's playlet, His Japanese Wife, which again was received with marks of favor. The support included Herbert Warren, Emma Campbell, Minnie Stanley and Lawrence Martin.

George Beban and company held over at the Alhambra and again scored a marked hit. The Sign of the Rose is a good dramatic playlet and the vaudeville audiences have shown their appreciation in no small way. The work of Mr. Beban was as admirable as heretofore and the support of all was adequate.

Cunningham and Marion (Alhambra) succeeded in entertaining the patrons of that house in spite of having to close the bill. Their comedy acrobatic act is quite out of the ordinary and they amused one in a good, wholesome way. Many of their feats are out of the usual run, while their burlesquing of preceding acts won many added laughs.

The Madcaps (three in number) were seen at the American, where their acrobatic tumbling and dancing proved as thoroughly amusing and entertaining as ever. The opening is not as good as it might be and the way the girls drop out of their Dutch dialect into broad English is not to be excused. They closed with a goodly round of applause.

Dainty and demure as ever, Grace Hazzard returned to town playing the American. Her "Five Feet of Comic Opera" proved quite as delightful as it has heretofore and her costume changes are really the most clever of any offered upon the vaudeville stage to-day, the other followers and imitators of her showing their own lack of originality and their inability to copy with any measure of real pleasingness. Miss Hazzard's repertoire of operatic selections remained unchanged since she was last seen in town, but she was as big a hit as ever.

Pauline, now a Morris headliner, again caused marvel and wonderment when he appeared at the American. His programme of hypnotic experiments was along the same lines as when he played the United houses, and on Wednesday afternoon he used as many subjects as before, many of whom were recognised as having appeared with him. On Wednesday afternoon he wore a very natty white striped flannel suit, and with much good sense removed his coat, working in a white silk shirt, thus enjoying the heat much the less than he would otherwise have done. He will undoubtedly be a big drawing card for some time to come.

Merry Minnie Stokes (Fourteenth Street) presented an act entitled A Stage Upon a Stage, which is a copy of Fanny Rice's act used by her for years in vaudeville. The characters she portrays in miniature are Caruso, Sir Hopkins, a Dutch character, and lastly Lillian Russell. With the latter character she used "Villa," from The Merry Widow. Her voice is the one redeeming feature of the act, for the "dolls" are not perfectly fitted to her neck and her figure can be seen in back manipulating the arms and legs of the dolls. With these mistakes eradicated the act will be a hit.

The Chamillee Troupe (Fourteenth Street) scored a good sized success in a tumbling act similar to the work done by the Byrne Brothers. The action takes place in a French cafe, with special trick scenery. The four men are good tumblers and work together well, but there are a few waits that should be attended to.

The Great Wellington (Dewey) offered some splendid character work in several impersonations, which included rural and Dutch characters, and the old landlord of Sol Smith Russell days. His facial expression is capital in mimicry work, and his characters are all ably drawn, but the material he uses is far from being on the same level and should be strengthened.

Lee Powers, Sarah Brown and company (Lincoln Square) were seen in a rather "horsey" sketch, played on very broad, rough lines. A suit of armor was an important factor in the playlet. Three men and one woman appeared.

Billy K. Wells (Lincoln Square) proved himself to be a decidedly clever Hebrew comedian, with an excellent delivery, and a pleasing personality. He has a most amusing monologue and gets his material over in capable fashion. He sang a parody on "Are You Sincere?" which scored.

Jimmy Rowland (West End) is a comedy juggler of ability and skill. He juggled cigar boxes, plates of various sizes, a ten-pound ball and a small marble and a handkerchief. He was well received on Thursday night.

The Juggling La Belles (Majestic) won a deservedly warm round of applause at the finish of their act on Friday night. The man in the act is almost the equal of any of the jugglers playing the big time, and he could work to advantage in any theatre. Their apparatus is quite elaborate and includes every sort of objects from clubs and balls to hoops. The make-up of the man, as a tramp, deserves favorable mention.

Ed Lee Wrothe and company, who were seen at the Fifth Avenue two weeks ago, are now playing Morris time, and the act was presented at the American Music Hall last week. It is the same slap-stick, burlesque comedy as heretofore and the scenery is as dilapidated as ever.

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# VAUDEVILLE PERFORMERS' DATES.

*Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.*

**Where no date is given, it will be understood that the current week is meant.**

Adams and Hart—Globe, Boston, Mass.
Adelman, Joseph—Moscow, Russia, June 1-July 31.
Aerial Ballet—Family, Detroit, Mich.
Ahearn, Chas., Troupe—Coliseum, London, Eng., 5-31.
Alexander and Scott—Empire, Stratford, June 28-3, Empire, Shepherd's Bush, 5-10, Palace, Newport, 12-17.
Ali, Hassen Ben—Maj., Milwaukee, Wis.
Allright, Lillian—Scarboro Beach, Toronto, Can.
Alpha Troupe—Forest Park, St. Louis.
Alvin and Kenney—Bijou, Jackson, Mich.
Anderson and Davenport—Star, Cleveland, O.
Anderson and Evans—Comique, Detroit, Mich.
Apdale's Animals—Fontaine Ferry, Louisville, Ky.
Ardell Bros.—Family, Butte, Mont.
Arthur and Janet—Victoria, Balto.
Ashborn's Animals—Grand, Cleveland, O.

# NEWS OF THE SUMMER PARKS

Rolling Green Park, Sunbury, Pa., June 21-26 to S. R. O.; first performance at 7.30. At Island Park the bill for June 21-23 included Hoffman and Kelley, Joe Smith, the Stillsons. Large crowds attended.

Dreamland's (Coney Island, N. Y.) free circus for the week of June 27 includes the following acts: The Three Nevaros, head balancers and barrel jumpers; Herman and Rice, comedy acrobatic act; Professor Gonzoles, dancing figures; Totito and company, comedy gymnasts; the Three Deltons, comedy acrobats; the Nohrens, triple trapese; the Three Coles, wire working and tumbling; the Orloff Troupe of three men on five horizontal bars; Miss Meers, equestrienne.

Sir Charles Wyndham, accompanied by Daniel Frohman, visited Coney Island on the afternoon of Wednesday, June 23. They arrived in an automobile and entered Dreamland, where they were entertained by Samuel W. Gumperts. Nearly all the shows in the park were visited by them.

The season at Lincoln Park, Fall River, Mass., opened June 28 with The Girl from Paris. Florence Ackley, who won countless admirers last season, returned again as prima donna. Lionel Hogarth, Gilbert Clayton, Glen Ellis, Carl Hartley, Fred Arundel, and C. L. Robinson are in the company engaged by Manager Phelps.

At Tumbling Dam Park, Bridgeton, N. J., the week of June 21-26, the following vaudeville bill was presented: Harvey Brooks, singing comedian; Pinard and Manny, musical comedians; Phil Bennett, Italian street singer; the Andrews Abbotts company in The Little Leading Lady. Imperial Minstrels June 23, by local talent, made decided hit. Good business prevailed throughout the week.

At Harlem Park (Hugh C. Andress, mgr.), Rockford, Ill., Ellery's Band June 16-19 pleased fair business.

Garginio's Band attracted many people to City Park, Denver, Col., June 20-26.

At Electric Park, El Paso, Tex. (Frank Rich, mgr.), Blanche Ryan and Morrie Streeter are old favorites, their audiences are always pleased and they are supported by a well balanced company. The park is doing good business and many new concessions are contemplated. Producers with special features for park entertainment should communicate with Manager Rich.

At Luna Park (Ed Stanford, mgr.) the Carroll Stock company presented The Outcast Son June 17-19 and The Crimes of London June 21-23. Business only fair owing to cold weather.

Green Garden, Portland, Me., opened for the Summer season on Monday, June 21. Sig. Sbraccia's Band is one of the many features of entertainment.

On Wednesday, June 23, the Twelfth District Democratic Club held its annual beach party at Dreamland, Coney Island, N. Y., for which they took 12,000 tickets.

At Peoria, Ill., Al Fresco (Vernon C. Seaver, mgr.): Business booming, with Lone Bill's Wild West as chief feature. Average Sunday attendance 20,000 and good crowds all week.

Bert Morphy was held over at Natatorium Park, Spokane, Wash., the week of June 13, and, with Bowen's American Band, scored even better than the first week. The big dance hall was opened June 15 and the attendance was large throughout the week.

Ercel Earle, a young woman of Otsego, Mich., was the first to enter in the aerial contests at the Spokane Interstate Fair, at Spokane, Wash., for a purse of $2,500, to be held during the week beginning Sept. 20. There will be fifteen other entries in the balloon and flying machine contests.

Sousa and his band will not appear at any park this season, with the exception of his annual engagement at Willow Grove, Philadelphia, for three weeks, commencing Aug. 15.

E. Stanley has assumed the management of Idlewild Park Theatre at Sharon, Pa.

At Palisades Amusement Park, New York, on Thursday, June 24, Jack Hammond, bronco buster, and Clara Tunney, granddaughter of Michael Verdon, a former Lord Mayor of Dublin, Ireland, were married in the arena of Carlisle's Wild West Show.

The Robinson Amusement Company, for the benefit of the Eagles of Elyria, Ohio, played that town June 21-26. It is an excellent carnival company, with pleasing attractions. They carry the Animal Show, Talking Pictures, Electric Fountain, Far East, Elite Minstrel Boys, Buckeye Belles, Crazy House, Count Teddy the Midget, Ellsworth World of Novelties, Ferris Wheel and Merry-Go-'Round. Company carries 150 people and uses fifteen cars. With many extra attractions, the usual concessions, the carnival is well worth attending.

At Capital Park, Trenton, N. J., Max Rosen, general manager, Ricci's Band continues for week of June 21, together with the Six Albas, comedy acrobats, and the Hallaways, novelty gymnasts. Tuesday evenings a large display of fireworks attracts crowds.

At Lincoln, Neb., Capital Beach (J. A. Buchstaff, mgr.) presents standard outdoor amusements to large crowds.

At Luna Park, Scranton, Pa., the free attraction for week of June 14 was Dare Devil Dash, who rides a cycle on an open ronged ladder thirty feet long and fifty feet above the stage, and dives down into a pool of water. It was thrilling and was heartily applauded. Business excellent. For week of June 21 Herzog's Six Military Stallions. Their drilling was excellent and pleased everybody. Business very good. For week of June 28, the Great Calvert, high dive artist.

Bayonne Park, Bayonne, N. J. (Wm. O'Neill, mgr.): The hot spell brought thousands to this charming resort week June 21. The indoor and outdoor attractions are all of a high grade. Darkness and Dawn, the new spectacle, is a big drawing card. The theatre is also well patronized. The bill includes Edwards and May, John Crandell, Pauline Cohan, Beverley and Judge, Mabel Herbert.

At Vanity Fair, Providence, R. I., the free theatre offered a good bill last week, with Bee Jay Bee Trio, John Clark and H. A. Ward, the Clermontes, and Winnie Crawford.

George W. Englebreth, manager of Coney Island, Cincinnati, Ohio, has opened his new park theatre with Bryant's Minstrels, and now is playing high class vaudeville. For the week of June 27 he has booked Pete Baker, Arthur Deming, Four Brown Brothers and Keely, Zemo Troupe, Rice's Dog and Ponies, and Smith and Dean.

Forest Park, Kansas City, Mo., had another big crowd June 20, and business throughout the week was good. The Old Maid's convention continues to be a popular card, while the big dance pavilion was full to overflowing all day Sunday. The new swimming pool, too, is drawing immense crowds, and special water sports are arranged for each Wednesday night. The Reiter Sisters' Orchestra continues to please with their concerts twice daily. Fairmount Park, Kansas City, Mo., had its largest crowd of the season June 20, which was a very warm day, the trees and grass of the big park lending additional charm to the many attractions to be found there. Special aquatic sports were the headline offerings, finding much favor with the crowds. It is estimated that 800 swimmers enjoyed the cool waters of the lake during the afternoon. The free vaudeville, headed by the Zimmerschied Orchestra, was popular, as usual. At Kansas City, Mo., the Conway Band began their second and last week at Electric Park June 20 to immense crowds. The band has become very popular during their short stay here by playing a great deal of the lighter and better known class of music. Special programmes have been arranged for the week, including a college night and an Irish night, both of which promise to draw unusually large crowds.

Sasha Gordier, the Russian violinist, is the feature of the bill at Sohmer Park, Montreal, Que., last week. Miss Jessica and her monkeys, the Kroneman Acrobats, and the Malcolm Trio on the trapeze were all good numbers. The Wilson-Franklyn company in My Wife Won't Let Me was the headliner at the Vaudeville Theatre, Dominion Park. The Bordley Trio, Four Jules, and the Rosseneys were other items. Clara Mae Hammel sang some good songs.

The weather has been seasonable, and the parks at Louisville, Ky., have done a thriving business. The concerts by Greggs' Band at Fontaine Ferry, with Madge Caldwell as soprano, are highly enjoyable. The vaudeville pavilion offers an unusually attractive bill for the week of June 20: Rio Brothers, Francis Dooley and Corinne Sales, De Hollis and Valora, Will Dockray, and Burt Weston and company are among the attractions.

Don Phillippini and his band played their last week's engagement at Riverview, Louisville, Ky., June 20-26, and large crowds were in attendance. The management of Riverview inaugurated this week a free coupon system for women and children, and in the future they will be admitted free every Wednesday and Saturday, provided one coupon is presented for each person. The popularity of this move is apparent.

With the favorable weather the Summer resorts are drawing great crowds this week at Albany, N. Y. Altro Park (Max Rosen, general mgr.; Henry Pincus, res. mgr.) June 21-26 had an attractive bill of added features, embracing the Strobel airship, Five Flying Bolses (second week), Zazpes Troupe, and the Hurleys. Electric Park (F. G. Williams, mgr.) offered the following programme week 21-26: The Fun-American Minstrels, headed by Jack Lyle; Yorke Comedy Four, Alvin Brothers, and McCarty and Gordon.

At Indianola Park, Columbus, O., Gilliland's Hassar Band continues to be the attraction.

Crescent Park, Providence, R. I., is now open daily for the season, and is catering to good business. Some new attractions have been added, and the Wild West Show continues to do its share of the business.

A musical comedy was put on at the Electric Park, Newark, N. J., June 21, called The Gay Widow, by Leon Errol. Many amusing complications appear throughout the comedy, which were very well received. The leading parts were taken by Lillian Franklin, Stella Chatelaine, Al. Rice, Billy Barlow, Joseph Ward, Harry Averretta, and Leon Errol.

At Luna Park, Cleveland, O., Manager Elwood Saulsbury, the Plaza Theatre is a pronounced success, and Arthur Wilson will repeat the farce, A Night in Bohemia, June 28-S. Antinarelli's Band will continue to furnish the music.

Pabst Park, the only open-air amusement resort in Milwaukee, Wis., that is running at the present time, is doing good business and the popularity of the great Carver Show still continues.

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Austin and Sweet—Orph., Virginia, Minn.
Bander, La Velle, Trio—Orph., Los Angeles, Cal.
Ballots, Three—Capital Park, Trenton, N. J.
Bandy and Fields—Farm, Toledo, O.
Banks, Breazeale, Duo—Orph., Spokane, Wash., Orph., Seattle, 5-10.
Barnes, Mac M., and Louise Reming—Grand, Victoria, B. C., Tacoma, Wash., 5-10.
Barnes, T. Roy, and Bessie Crawford—Shea's, Buffalo, N. Y.
Barr and Evans—Proctor's, Newark, N. J.
Barrett and Shepard—Star, Donora, Pa.
Barrow and Milo—Bijou, Knoxville, Tenn.
Bassett, Mortimore—Rock Springs Park, E. Liverpool, O.
Bathing Girls—Shea's, Buffalo, N. Y.
Bean and Hamilton—Riverview, Detroit, Mich.
Bell, Chas. H.—Pantage's, Tacoma, Wash.
Bennett, Fred A.—Hippodrome, Phila.
BERGERE, VALERIE—Morrison's, Rockaway Beach.
Bertram, Robt. H.—Pantage's, 'Frisco.
Big City Four—Palace, London, Eng., June 21-July 31.
Bijou Comedy Trio—Collins' Garden, Columbus, O.
Bison City Four—Fontaine Ferry, Louisville, Ky.
Blamplin and Hehr—Davidson's, Moncton, Pa.
Bond, Williard—Bijou, Green Bay, Wis.
Bowers, Walters and Crooker—Fontaine Ferry, Louisville, Ky., West End Park, Memphis, Tenn., 5-10.
Brenon, Herbert, and Helen Downing—Bell, Oakland, Cal., Wigwam, 'Frisco, 5-10.
Brooks, Walter Julian—Airdome, Hutchinson, Kan.
Brown, Wm.—Walnut, Cinti.
Browne, Harry—Hopkins', Louisville, Ky.
Buch Bros.—Pantage's, Portland, Ore.
Buckley, John—Family, Helena, Mont.
Buckley, Laura—Proctor's, Newark, N. J.
Burke, Parker L.—Bullock's, Prov.
Burns, Eddie—Hopkins', Louisville, Ky.
Byrne, Golson, Players—Airdome, McAlester, Tex.
Byrne, Myrtle—Grand, Phila.
Camille Trio—Orph., 'Frisco.
Carew, Mabel—Grand, Victoria, B. C.
Castle, Dave—Park, Montgomery, Ala.
Chameroys, The—Happyland, Staten Island.
Chinko—Grand, Manchester, Eng., 5-10, Pavilion, Glasgow, Scot., 12-17, Palais d'Ete, Brussels, Belgium, 19-Aug. 7.
Clahane, Jack—Globe, Boston.
Clarke, Eddie—American, Chgo.
Clarke, Marie—Casino, Toledo, O.
Clayton, Drew, Players—Park, Anderson, Ind.
Cleveland, Claude and Marion—Bullock's, Prov.
Cleopatra Dance—Orph., Denver, Colo.
Clifford and Burke—Forest Park, St. Louis.
Clipper Comedy Four—Fairview Park, Dayton, O.
Clipper Comedy Quartette—Ingersoll Park, Des Moines, Ia.
Clover Leaf Trio—Grand, Cleveland, O.
Cogan and Bancroft—Washington, Spokane, Wash.
Coleman, Al.—Columbia, Bklyn.
Collins and Curran—Brighton Beach.
Conroy and Le Maire—Orph., Spokane, Wash.
Cook, Body and Oaks—Casion, Toledo, O.
Cook and Rothert—Bell, Oakland, Cal.
Cornalia and Eddy—Temple, Detroit, Mich.
Corbett, Ada—Luna Park, Hartford, Conn.
Cossar, Mr. and Mrs. John H.—Maj., Galveston, Tex.
CRESSY, WILL M., AND BLANCHE DAYNE—Concord, N. H.
Crouch and Richards—National, Rochester, N. Y.
Crouch and Welch—Keith's, Phila., 5-10.
Cunningham and Marion—Keith's, Boston.
Curson Sisters—Maj., Chgo.
Cutting, Julius—Grand, Marquette, Mich.
Daily Bros.—Hippodrome, Phila.
Dagwell, Natalie and Aurie—Keith's, Boston, Keith's, Phila., 5-10.
Daleys, The—Brighton Beach.
Daly and O'Brien—Myers Lake Park, Canton, O.
Dankmar, Schiller Troupe—K. and P. 5th Ave., N. Y. C., Keith's, Phila., 5-10.
Dare and Wolford—Cascade Park, New Castle, Pa.
Daum, George—Coney Island, Cinti.
Davenport, Pearle—Star, Cleveland, O.
Davis, Joe—Family, Detroit, Mich.
Davis, Mark and Laura—Unique, Regina, Can.
Dazie—Keith's, Boston.
De Chaunt's Dogs—Keith's, Boston.
De Cotret and Rego—Novelty, Stockton, Cal.
De Haven and Sidney—K. and P. 5th Ave., N. Y. C.
De Hollis and Velora—East End Park, Memphis, Tenn.
De Onzo Bros.—Blackpool, Eng., June 14-12.
De Velda and Zelda—Woodland Park, Ashland, Pa.
De Voe, Pasqualina, and Leo Cooper—National, 'Frisco, 5-10.
Deane, Sydney—Morrison's, Rockaway Beach.
Dissolving the British Parliament—American, N. Y. C.
Dixons, Four—Grand, Phila.
Don, Carney—Maj., Chgo.
Donnelly, Leo—Keith's, Phila., 5-10.
Donovan and Arnold—Celoron Park, Jamestown, N. Y.
Dordeens, Four—Earl, Pueblo, Col.
Doyle, Patsy—Proctor's, Newark, N. J.
Drew, Frankie—Sun, Springfield, O.
Dunlap and McCormick—K. and P. 5th Ave., N. Y. C.
Du Pars, Dancing—Family, Detroit, Mich.
Dwyer, Lottie, Trio—Hub, Boston.
Dyer, Lily—Atlantic Garden, N. Y. C.
Dyllyn, J. P.—Grand, Sacramento, Cal.
Eckel and Dunree—Park, Meriden, Conn.
Edwards' Blonde Typewriters—Brighton Beach.
Ehrendall Bros.—Mannion's Park, St. Louis.
El Cota—Maj., Chgo.
Eldora—Shea's, Buffalo, N. Y.
Elite Musical Four—Maj., Denver, Col.
Elliott, Belair and Elliott—Grand, Phila.
Ellis, Nowlin Troupe—Orph., Oakland, Cal.
Ely and Warner—Luna Park, Washington.
Emery, Edwin T.—Orph., Denver, Col., 5-10.
Englebreath, Geo. W.—Coney Island, Cinti.
English Rosebuds—Hippodrome, Phila.
Enoch—Sacandaga Park, Gloversville, N. Y.
Ernests, Three—Spring Grove Park, Springfield, O.
Estus, Ed.—O. H., Holyoke, Mass.
Eveleen, Dave—Orph., Oakland, Cal.
Evarts and Barnes—Palace, Boston.
Evers, Geo.—Maj., St. Paul, Minn., Bijou, Virginia, 5-10.
Fadette Orchestra—Keith's, Phila., 5-10.
Fantas, Two—Victoria, Balto.
Fay, Elsie—Brighton Beach.
Fay, Marie—Electric Park, Newark, N. J.
Faye, Elsie—Fontaine Ferry, Louisville, Ky.
Fields and Lewis—American, N. Y. C.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
Finneys, The—White City, Chgo.
Fisher, G. Wesley—Chattanooga, Tenn.
FISHER, MR. AND MRS. PERKINS—Stony Brook, L. I.
Fletcher, Charles Leopard—Keith's, Phila.
Force and Williams—Star, Westerly, R. I.
Fox, Will H.—Brighton Beach Music Hall.
Fox and Evans—Regent Park, Excelsior Springs, Mo., Electric Park, Kansas City, 5-10.
Francini-Olioms—Temple, Detroit, Mich.
Franzs, The—Pantages', Oakland, Cal.
Frederick, Helena—Orph., Portland, Ore.
Frey Twins—Brighton Beach Music Hall.
Frigansa, Trixie—K. and P. 5th Ave., N. Y. C.
Gallimore, Arthur—Lyric, Liverpool, June 28-3.
Hippo., St. Helens, 5-10, Hippo., Accrington, 12-17, Tivoli, Liverpool, 19-24.
Gately and Black—Victoria, Balto.
Gaylor and Graff—Mayflower Grove, Plymouth, Mass., Wonderland, Boston, 5-10.
Gebhart, West and Berner—Franklin, Chgo., Columbia, Chgo., 5-10.
Gibney, Bicknell and Schroeder—Maj., Birmingham, Ala.
Gillingwater, Claude—Orph., Los Angeles, Cal., June 28-16.
Gilmores, The—Riverview, Detroit, Mich.
Gilroy, Haynes and Montgomery—Bijou, Fond du Lac, Wis.
Glose, Augusta—Keith's, Phila.
Girl with the Angel Voice—Brighton Beach Music Hall.
Goertz and Nelson—Palace, Boston.
Gohlen, Richard—Keith's, Phila.
Gordons, Bounding—Keith's, Boston.
Graham and Randall—National, Rochester, N. Y.
Granville and Rogers—Orph., Rockford, Ill.
Gray, Philip—Electric Park, Newark, N. J.
Grohs, Four—Maj., Chgo.
Haines and Vidoco—K. and P. 5th Ave., N. Y. C.
Hall, Maud, and Carleton Macy—American, Chgo.
Hamlin and Lyle—Star, Bradford, Pa., Imperial, Tonowanda, 5-10.
Haney Edith—Family, Butte, Mont.
Hanson, Harry L.—Lyric, Chattanooga, Tenn.
Harrington and Donovan—Casino, Toledo, O.
Harritt and Swisher—Island Park, Sunbury, Pa.
Hart, Bessie—Globe, Boston.
Haverly and Wells—Bijou, Hammond, Ind.
Hazzard, Lynne and Bonnie—Park, Livingston, Mont.
Hefron, Tom—Orph., Atlanta, Ga.
Herz, Ralph C.—K. and P. 5th Ave., N. Y. C., Keith's, Phila., 5-10.
Hess Sisters—Temple, Detroit, Mich.
Hill and Whitaker—Palace, Blackpool, Eng., June 28-3, Pavilion, Glasgow, Scot., 5-10, Palace, Aberdeen, 12-17, Palace, Dundee, 19-24.
Hillis Animals—National, Rochester, N. Y.
Hoey and Mozar—Willow, Salem, Mass.
Holman, Harry—Altro Park, Albany, N. Y.
Holt, Edwin—Keith's, Phila., 5-10.
Howard and Howard—Brighton Beach Music Hall, Young's Pier, Atlantic City, N. J., 5-10.
Howse Sisters—Grand, Nashville, Tenn.
Hughes Musical Trio—Orph., Seattle, Wash., Orph., Portland, Ore., 5-10.
Hulbert, Laura—Chesterfield, Pa., June 28-30, Huntington, 1-3.
Hurley Bros.—Dominion, Montreal, Can.
Ishakawa Troupe—Harlem Park, Rockford, Ill.
Jacobys, The—Hopkins', Louisville, Ky.
Jarrow—Orph., Portland, Ore.
Jennings, Jewell and Barlowe—Grand, Cleveland, O.
Johnson, Ben—Keith's, Boston.
Johnson, Carrol—Orph., Oakland, Cal.
Johnson and Dignan—Victoria, Balto.
Johnson and Wells—Orph., Los Angeles, Cal.
Jordan, Brauneck and Chullia—Fairview Park, Dayton, O.
Julian, Edna—Riverview, Detroit, Mich.
Junius and Cutting—Grand, Marquette, Mich.
Kaimar and Brown—Shea's, Buffalo, N. Y.
Kaufman, Minnie—Grand, Manchester, Eng., 5-10, Pavilion, Glasgow, Scot., 12-17, Palais d'Ete, Brussels, Belgium, 19-Aug. 7.
Kaufman, Reba and Inez—Jardin De Paris, Paris, France, June 16-July 15, Empire, Johannesburg, South Africa, July 17-Oct. 1.
Kaufman and Kenilworth—Family, Detroit, Mich.
Keane, J. Warren—Maj., Butte, Mont.
Keeley and Parks—Family, Warren, Pa.
Keicey Sisters—Orph., Lima, O.
Kellam, Lee J.—Lyric, Ames, Ia., Temple, Chittenden, 5-10.
Kellermann, Annette—Hammerstein's, N. Y. C.
Kelley, Nora—Shea's, Buffalo, N. Y.
Kellie and Dixon—O. H., Holyoke, Mass.
Kelly, Walter C.—Palace, London, Eng., May 24-July 17.
Kelly and Kent—Proctor's, Newark, N. J.
King, H. Arthur—Maj., Detroit, Mich.
Kit Kajd, Billy—Lexington Park, Boston.
Kishi, Taku—Luna Park, Washington.
Knight, O. L.—Maj., Dallas, Tex.
Kohler and Adams—Kinedrome, Miami, Fla.
Kohl, Gus and Marion—Virginia, Covington, W. Va.
Krafft and Myrtle—Grand, Nashville, Tenn.
Kramer and Elliott—Apollo, Chgo.
Kratons, The—Empire, Sunderland, Eng., June 28-3, Winter Gardens, Blackpool, 12-Aug. 5.
Kurtis, Basso—Pantage's, Tacoma, Wash.
La Bell Troupe—Hanlon's Point, Toronto, Can.
La Croix, Paul—Proctor's, Newark, N. J.
La Dells, Four—Pantage's, Seattle, Wash.
La Lole, Heloise—Orph., 'Frisco.
La Mase Bros.—Bijou, Duluth, Minn., Unique, Minneapolis, 5-10.
La Petite Revue—Maj., Chgo.
La Trinka—Brighton Beach.
La Valla, The—Alcazar d'Ete, Paris, France, June 21-10, Empire, Hull, Eng., 12-17, Varieties, Leeds, 19-24.
Lancton and Lester—Maj., Chgo.
Larose and La Giustra—Grand, Cleveland, O.
LASKY'S COUNTRY CLUB—Morrison's, Rockaway Beach.
Lasky's Imperial Musicians—K. and P. 5th Ave., N. Y. C.
Latour Sisters—Grand, Phila.


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Address P. G. TRIPP, Family Theatre, Williamsport, Pa.

Laurent, Marie—Gordon Park, Cinti.
Layine and Leonard—Alcazar d'Ete, Paris, France, 1-31.
Lawton, Mayme—Avenue, Louisville, Ky.
Le Clair, Harry—Los Angeles, Los Angeles, Cal., Queen's, San Diego, 5-10.
Le Dent, Frank—Maj., Chgo., Ramona Park, Grand Rapids, Mich., 5-10.
Leeds and Le Mar—Wheeling Park, Wheeling, W. Va.
Lens, Lily—Orph., Seattle, Wash.
Lenson, Herbert Bert—Empire, Calgary, Can.
Leslie, Bert—Temple, Detroit, Mich.
Lester, Creighton, Troupe—Celeron Park, Jamestown, N. Y.
Lester and Kellett—Lexington Park, Boston.
Lewis, Caprice—Atlantic Garden, N. Y. C.
Lewis and Chapin—Airdome, Chattanooga, Tenn.
Limekiln Club—American, N. Y. C.
Litchfield, Mr. and Mrs. Nell—Pantage's, Spokane, Wash., Pantage's, Seattle, 5-10.
Little, Henry—Globe, Boston.
Lloyd, Mr. and Mrs. Hugh—Bijou, Winnipeg, Can.
Londons, Four—Keith's, Phila.
Lopez and Lopez—Fontaine Ferry, Louisville, Ky.
Louise, Mlle.—Montmorency Falls, Quebec, Can.
Lucas, Mr. and Mrs. Ed.—Grand, Birmingham, Eng., 5-10.
Luce and Luce—Junction Park, New Brighton, Pa.
Luciers, Four—Grand, Phila.
Lukens, Four—Brighton Beach.
Macdonald and Trehey—Nelson, Springfield, Mass.
Mack, Robt.—Orph., Oakland, Cal.
Mack, Wilbur, and Nella Walker—Maj., Chgo.
Maguire, Johnny—Paragon, Boston, Mass.
Maitland, Madge—Casino, Toledo, O.
Mann, Florence—Globe, Boston.
Manning Trio—O. H., Youngstown, O.
Marble Statues—Hammerstein's, N. Y. C.
Marion and Weiser—Acker's, Bangor, Me.
Mario Trio—Ingersoll Park, Des Moines, Ia.
Marlowe, Plunkett and Murri—Hippodrome, Charleston, W. Va.
Marshall and King—Folies Bergere, Mexico City, Mex.—Indefinite.
Martini and Maximilian—Maj., Chgo.
Martinette and Sylvester—Marigny, Paris, France, June 1-July 10.
Marzelo and Wolfe—Lexington Park, Boston.
Massey and Kramer—Phillips, Richmond, Ind.
McCabe and Vogel—Riverview, Detroit, Mich.
McConnell and Simpson—Maj., Chgo.
McDowell, John and Alice—Colonial, Erie, Pa.
McIntyre and Heath—Brighton Beach Music Hall.
McKay and Cantwell—Keith's, Phila.
McVicker, Julius—Shea's, Buffalo, N. Y.
Melnotte Twins and Clay Smith—Orph., Denver, Col.
Melvin Bros.—Lake Park, Akron, O.
Merrihew and Raney—Broadway, Middletown, O.
Miller, Louis E.—Grand, Augusta, Ga.
Miller, Gertrude—Grand, Cleveland, O.
Millers, Juggling—Avenue, Louisville, Ky.
Millman Trio—Temple, Detroit, Mich.
Morgan and West—Bullock's, Prov.
Morgan and McGarry—White City, Louisville, Ky.
Morrell, Frank—Shea's, Buffalo, N. Y.
Morton, Charles—Electric Park, Newark, N. J.
Motoring—Proctor's, Newark, N. J.
Moulton, Harry—Family, Detroit, Mich.
Mulligan, May—Orph., Portsmouth, O.
Murray, Elizabeth—Orph., Oakland, Cal., June 28-10.
Murray Sisters—Alhambra, N. Y. C.
Muller, Chunn and Muller—Keith's, Phila.
Nard, Todd—Globe, Boston.
Nelson and Otto—Proctor's, Newark, N. J.
Nibio's Birds—Tower, Blackpool, 5-Sept. 4.
Nicholson and Norton—American, N. Y. C.
Niemeyer, Joe H.—Forest Park, Chgo.
Night in a Monkey Music Hall—Hammerstein's, N. Y. C.
Noble and Brooks—Casino, Toledo, O.
Novelty Dancing Four—Orph., Oakland, Cal.
O'Brien, Wm., Troupe—Dreamland, Coney Island.
Odell, Jack, and Grace Gilmore—Gem, Bismark, N. D.
O'Donnell Bros.—O. H., Holyoke, Mass.
O'Hara, Flake—Brighton Beach.
O'Hearn, W. J.—Farm, Toledo, O.
O'Neill Trio—Idora Park, Youngstown, O.
Olivers, Three—Pantage's, Spokane, Wash.
Opp, Joe—Lafayette, Buffalo, N. Y.
Otora Troupe—Orph., Zanesville, O.
Orletta and Taylor—Atlantic Garden, N. Y. C.
Palmer, Parker—Lyric, Chattanooga, Tenn.
Pantser, Willy, Troupe—Hammerstein's, N. Y. C.
Pascatel, Great—Casino, Toledo, O.
Pauline—American, N. Y. C.
Peel and Francis—Avenue, Louisville, Ky.
Phillips, Mondane—Bijou, Superior, Wis.
Pluto and Fluto—Palace, Boston.
Potter, Catherine—Luna Park, Washington.
Powder and Chapman—Victoria, Balto.
Prentice Troupe—Pantage's, Seattle, Wash.
Prescelle—Brighton Beach.
Primrose and Rohloff—Luna Park, Buffalo, N. Y.
Quigg and Nickerson—Crystal, St. Joseph, Mo.
Rafayette's Dogs—American, Chgo.
Rajah, Princess—Hammerstein's, N. Y. C.
Randolph and Lockhart—Bijou, St. Johns, N. B., Can.
Ray and Golden—Airdome, Guthrie, Okla.
Raymond, Fredericka—Temple, Detroit, Mich.
Raymond and Harper—Pittinger, Centralia, Ill., O. H., Carbondale, 5-10.
Reb, John L.—Luna Park, Washington.
Renshaw, Bert—Family, Fargo, N. D.
Reynolds and Donegan—Coliseum, London, Eng., May 31-July 17.
Rianos, Four—Keith's, Phila.
Rice and Prevost—American, Chgo.
Rippel, Jack and Nellie—Yale, Wichita, Kan.
Ritter, Max, and Grace Foster—Tivoli, London, June 28-July 24, Ewindon, Eng., 26-31.
Robisch and Childress—Arcade, Toledo, O.
Rohrers, Three—Hippodrome, Phila.
Rooney, Kathleen—Maj., Chgo.
Rooney Sisters—Keith's, Phila.
Rubson—Hippodrome, Phila.
Russell, Bijou—Hippo., Sheffield, Eng.
Russell Bros.—Maj., Chgo.
Russell, Tenie—Cook's, Northampton, Mass.
Samuels and Chester—Bijou, Jackson, Mich.
Saunders, Chalk—Keith's, Boston.
Schmidt, Louise—Ramona Park, Grand Rapids, Mich.
Scott and Davis—Washington, Spokane, Wash.
Sears, Gladys—Hanover Park, Meriden, Conn., 5-10.
Semon, Duo—Lakeside Park, Dayton, O.
Sedgwicks, Five—Gaiety, Asheville, N. C.
Sharples, The—Victoria, Balto.
Sidney and McDonald—O. H., Holyoke, Mass.
Simms, Willard—Empire, London, Eng.
Simpson, Cheridah—Orph., Oakland, Cal., Orph., Los Angeles, 5-10.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—Indefinite.
Slivers—Proctor's, Newark, N. J.
Small, Sloane and Sherman—Palace, Boston.
Sosman, Fred—Shea's, Buffalo, N. Y.
SABEL, JOSEPHINE—Folies Marigny, Paris, France, June 1-July 31.
Stafford, Frank—Morrison's, Rockaway Beach.
Stanley, Edmund—Keith's, Boston.
Stanley, Mr. and Mrs. Lew—Family, Detroit, Mich.
Steinert, Thomas, Trio—Family, Port Jervis, N. Y.
Strickland, Rube—Farm, Toledo, O.
Stuart—Casino, Buenos Aires, South America, June 15-Sept. 16.
Sullivan and Pasquelena—Maj., Milwaukee, Wis., Temple, Detroit, Mich., 5-10.
Sunny South—Orph., Los Angeles, Cal.
Sussane, Princess—Columbia, Bklyn.
Sutcliffe Troupe—Palace, Leicester, June 28-3, Empire, Sheffield, 12-17, Empire, Bradford, 19-24, Empire, New Castle, 26-31.
Swan and Bombard—Brighton Beach Music Hall, Keith's, Phila., 5-10.
Symonds, Jack—Powers', Hibbling, Minn.
Tanguay, Eva—Morrison's, Rockaway Beach.
Tashma Trio—Casino, Toledo, O.
The Quartette—Hammerstein's, N. Y. C.
Tilley, Vesta—Palace, London, Eng., 1-31.
Trainor, Jack—Hopkinus, Louisville, Ky.
Trevillion, Florence, Victoria, Balto.
Trocadero Quartette—Lexington Park, Boston.
Trudell and Fuller—Grand, Peru, Ind.
Tyson and Brown—Atlantic Garden, N. Y. C.
Ungvray, Victoria—Bullock's, Prov.
Van Buren and Close—Arcade, Toledo, O., Electric Park, Detroit, Mich., 5-10.
Van, Billy—Orph., Los Angeles, June 28-10.
Van Der Koors, The—Keith's, Boston.
Van Epps, Jack—Grand, Victoria, B. C.
Ventriloquist and Dancing Doll—American, Chgo.
Vermette Vannerson Trio—National, 'Frisco.
Vivians, Two—Ramona Park, Grand Rapids, Mich.
Volo—Scarboro Beach, Toronto, Can.
Vynos, The—Wonderland, Revere Beach, Mass.
Wallace, Mr. and Mrs. Frank—Empire, Calgary, Can.
Walley Trio—Atlantic Garden, N. Y. C.
Walton, Irvin K.—Wallamont Park, Williamsport, Pa., Woodland Park, Ashland, 5-10.
Wartenburg Bros.—Casino, Toledo, O.
Water Witch—Brighton Beach Music Hall.
Waters, James R.—Farm, Toledo, O., Celeron Park, Jamestown, N. Y., 5-10.
Waters, Tom—Temple, Detroit, Mich.
Watson's Farmyard—Orph., Spokane, Wash.
Waterbury Bros. and Tenny—Temple, Detroit, Mich.
Webb, Romalo, Troupe—Farm, Toledo, O.
Wentworth, Rose—Scarboro Beach, Toronto, Can.
Werden, W. L.—Thalia, Chgo.
White and Le Hart—Scarboro Beach, Toronto, Can.
Whiteside, Ethel—Mannion's Park, St. Louis.
Whitman, Frank—Ramona Park, Grand Rapids, Mich.
Williams, P. T.—Bullock's, Prov.
Williams and Gordon—Chester, Cinti.
Wills, Nat M.—Palace, London, Eng., 5-Aug. 28.
Winkler, Kress, Trio—Dreamland, Coney Island.
Winters Comedy Four—Palace, Boston.
Wixon and Eaton—Farm, Toledo, O.
Wood Bros.—Unique, Minneapolis, Minn.
Woodward, V. P.—Chester Park, Cinti.
Wordette, Estelle—Lakeside Park, Akron, O., Myers Lake, Canton, 5-10.
WORLD, JOHN W., AND MINDELL KINGSTON—Orph., Portland, Ore.
Worthley, Abbott and Minthorne—Memphis, Tenn.
Wyatt, Jack, and C. Blanche Rice—Grand, Tacoma, Wash., Grand, Portland, Ore., 5-10.
Wyckoff, Fred—Grand, Cleveland, O.
Wynn, Bessie—Brighton Beach Music Hall.
Wynn, Ed., and Al. Lee—Keith's, Boston.
Wynn and Lewis—Brighton Beach.
Young, Ollie, and Brothers—Orph., 'Frisco, June 28-10.
Yule and Simpson—Waldameer Park, Erie, Pa.
ZANCIGS, THE—Variety, Belfast, Ireland, June 28-3, Grand, Birmingham, Eng., 5-10, Empire, Stratford, 12-17, Hippo., Manchester, 19-24.
Zech and Zech—Pantage's, Vancouver, B. C.

# VAUDEVLLE CORRESPONDENCE.

## CHICAGO.

Manager William Morris will close his first season at the American Music Hall this week. During an intermission of a few weeks before the reopening a number of changes will be made in the interior. Mr. Morris' announcement that he will have barmaids in the refreshment annexes of his theatres will interest the patrons of the American, which has one of those annexes. General Manager Matthews will remain on duty during the interval, and the general booking business of Mr. Morris, incorporated, will go on the same as usual.

Maud Edna Hall and Carleton Macy in their playlet, The Magpie and the Jay, were conspicuous among the hits at the American Music Hall last week. Miss Hall's characterization has lost none of its cleverness, and Mr. Macy's young farmer is the same excellent presentation of a manly and sympathetic part. Bessie Carlton is good as the old maid. Eddie Clarke and Six Widows, Juliet(?), Willie Hale, the equilibrist, and Al. Fields and Dave Lewis were selected by the audience for especial applause at the American last week. The Willie Hoone billiard exhibition, with the aid of a big mirror, went well, and the Techow cats found favor. A remarkable drop has been painted for the elaborate new vaudeville act of Armin Arnim and Bertha Wagner, of this city, well remembered for their "grand opera in a kitchen." The curtain shows a military band, and forty-two figures of the musicians and leader are carefully painted in.

All the bill was good at the Majestic last week, and it was most exceptional in length, stars and elaborateness. It contained a complete farce production, Hotel Laghland, which developed much good comedy and catchy music. Rob Matthews and Herbert Ashley were more successful than ever in their new sketch, their songs and parodies being especially good. Bert Leslie "went" about as well as ever, and the Avolos were among the hits with their musical act. Della Fox, Adele Rowland, William A. McCormick and his wonderful intelligent Scotch collie, Eddie Mack and Dot Williams, Lena Panzer, and others completed the remarkable group of clever vaudeville entertainers. At the Majestic this week: Russell Brothers, Curzon Sisters, La Petite Revue, Wilbur Mack and Nella Walker, El Cota, Martini and Millman, Fred Sosman, Lancton and Lucier co., and others.

Closing week at the American Music Hall: Eddie Clarke and Widows, Rice and Prevost, Camille and Bijou Girardeaux, Rafayette's dogs, Maud Edna Hall and Carleton Macy, Gilbert and Katan, and others.

The big meeting at the Colonial Friday night which closed the recent activities of The White Rats here, was addressed by a rabbi, a priest, and a clergyman representing the Actors' Church Alliance. The membership has been increased about two hundred in two weeks, and now amounts to nearly four thousand. Bobby Gaylor is in charge of the offices here.

## PHILADELPHIA.

There were two headliners to the Keith bill last week, and if no other acts had been given they alone would have been "worth the price of admission." Vesta Tilley, who has not been in Philadelphia for some years, was the topnotcher, and this charming English comedienne quickly proved her ability to win new friends just as she did ten years ago. Her rendition of several music hall songs of the London variety was delightful. Miss Tilley was compelled to share honors with the Great Lester, who gave the most remarkable demonstration of the powers of ventriloquism. His "conversation" with the dummy he used was so natural and lifelike that one was almost led to believe that the little figure was really alive. Vinie Daly, in songs and dances, was at her best; she is very popular in Philadelphia. McConnell and Simpson provoked much laughter in A Stormy Hour. Another feature was the Three Demons, headed by Miss Marga, who is billed as the "Lady Champion Cyclist of the World." The remainder of the bill was excellent, and included Veronics and Hurl-Fall, knockabout comedy tumblers; George H. Wood, comedian; Frosini, whose playing upon the accordeon was certainly touched by the spark of genius, and the kinetograph. Among this week's features are: Richard Golden and co. in A Case of Divorce, Charles Leonard Fletcher, Augusta Glose, and the Four Londons.

The Hippodrome is unquestionably one of the most popular places of amusement in this city to-day, thanks to the able management given it and their care in selecting each week's acts. The wonder here is how can it be done, with the prices of admission only 10 and 20 cents? The fact remains, however, that it is being done, and to the delight of thousands who daily visit the old Athletic Ball Park, where it is holding forth. Last week's bill included such prominent artists as the Three Rohrs in a startling bicycle act in a huge steel wire globe, the Zoller Acrobatic Troupe, Seibitz in a daring double bareback act, Luken's performing ponies, Holman Brothers, grotesque bar performers; Walter Johnson's Dancing Girls, and Toledo and Price, European acrobats. The Three Rohrs remain this week, while other features are Rubson and his clown mule, the Carrars, comedy jugglers; Daily Brothers, head-to-head balancers; the Sealerts, equestrian act; Four English Rosebuds, acrabatic dancers, and six other acts.

The High School Girls were at the Trocadero last week. Billy Watson's Stock co. continued at the Bijou. The stock co. at the Gayety gave six vaudeville turns and two new burlettas. Attendance at all three houses was cut down by hot weather. The same can be said of the combination vaudeville and motion picture houses.

The Theodore Thomas' Orchestra opened at Willow Grove Park yesterday, having succeeded Pryor and his band. The orchestra will remain several weeks.

The old Eleventh Street Opera House closed for the season Saturday night, but will reopen some time in August. The house will be completely remodeled in the meantime.

Lyman H. Howe's travel pictures at the Garrick are pleasing so well that the attraction is likely to remain for some time.

## BOSTON.

Keith's presented one of the chief novelties of the town last night in the opening of the engagement of Mlle. Dazie there. She appeared in a playlet entitled In an Artist's Studio and has the support of quite a co. to aid her. In this she shows her cleverness as a pantomimist, revives several of her old dances of Follies fame and finally is stabbed. There was much interest in this work, and a Sunday rehearsal, with invited guests, proved notable. Ben Johnson, who was here with Paid in Full, and who before that was in the co. at the Castle Square, is another favorite in the bill.

This week the Medford Boulevard gives a change from the vaudeville attractions which are the rule there, and has a musical comedy, which proves pleasing. It is The Brinkler Girl and there are complications of a St. Louis nature enough to prove genuinely diverting to open air audiences.

The hot weather of the past week drove the folks from town to the open air resorts, and all shared in the rush. Paragon Park, at Nantasket, and Wonderland, at Revere, received the boom that promises to continue all Summer, and Norumbega and Lexington parks also were in the same favor.

Gracie Emmett has purchased a fruit farm near North Foxboro and will spend her Summer vacation there. She is to play only Eastern dates the coming season.

## WASHINGTON.

Luna Park has been crowded nightly during the present heated term. The American Regimental Band's musical programmes, under Dick and Weaver's able conductorship, continues one of the most attractive of features. Toku Kishi, the Japanese equilibrist, in his sensational slide for life, is in second week, and new engagements on the vaudeville stage include the Jolly Lukins, musical comedians; Catherine Potter, singing comedienne, and Ely and Warner, song and dance comedians.

The burlesque season at the Lyceum Theatre closed Saturday night.

The live vaudeville at the Colonial this week includes Joe Deming, premier entertainer; Florrie Benjamin, soubrette; Ted Primrose, the Georgia Minstrel, and Eddie Clark, dancer and singer.

## PORTLAND, ORE.

The bill at the Orpheum June 14-20 was as follows: Laddie Cliff was featured as the headliner. Cliff, a comedian of no small ability, sang and danced well. The Three Leightons produced some brand new jokes in their turn, A One Night Stand in Minstrelsy; the Eight Madcaps, a bevy of winsome girls, who sang and danced well; Max Witt's Singing Colleens, Ollie Young and Brothers, hoop rollers; Gartelle Brothers did dancing on skates, and unusually good pictures were shown.

The Four Bards, gymnasts, headed the bill at the Pantage's week of 14-20. A novelty in the trained animal line was that offered by Professor Roberts, consisting of forty trained rats, cats and dogs. Adams and Mack, magicians of the burlesque variety; the Terry Twins, doing a burlesque boxing bout; Ella Garrison and co. in a comedy sketch, Tony and Cleo; Marie Hedlicka, soprano; illustrated songs and motion pictures comprised the bill.

The headliner on the bill at the Grand 14-20 was the Makerenko Troupe of Eight Russian Gypsy Dancers; the act was graceful and full of color and action. Other attractions were Clara Thropp, singing comedienne; Mann and Franks in a singing travesty, From the Sublime to the Ridiculous; the Toriexs, novelty cyclists; Faust Brothers, pantomime comedians; Frank Bauer in illustrated songs, and the motion pictures.

## MILWAUKEE.

An enthusiastic audience witnessed the first performance of the new bill which opened at the Majestic June 21. There were several good parts and quite a little interest was taken in an extra number presented by Jacob Reuter, a resident of Milwaukee, who offered violin selections. The following acts composed the rest of the bill and each one received its share of approval: Dunn and Glasier, Angela Dolores and co., Bert Baker, Ralph Johnstone and co., Frank Rogers, Fred Ray's Players, Gardner and Revere, and the Two Vivians.

The new bill at the Crystal which opened 21 was composed of the following: Goldsmith and Hoppe, the Two De Camos, Goldwin Patton, Elaine Von Thiele, and Frank Petrich.

## LOS ANGELES, CAL.

The Orpheum opened a splendid bill June 14-20 with Francini-Olioms, a variety entertainer, including acrobatic work and a little of everything; Flo Adler, in popular songs, repeated by a youngster in the audience, made quite a hit; Russell Brothers, assisted by Flora Bonfantini Russell, ballet dancer, tore off fun by the yard, which brought the laughter; Countess Rossi and Paulo, singers, have little right for applause; the Lulu Beeson Trio can do better clog dancing than the average; the Five Juggling Normans are really the best Indian club manipulators that have ever been here before; the rest of the bill were holdovers.

## PITTSBURGH

At Kennywood Park Gabriel and Hunter's Wild West Show began a six weeks' engagement on last Saturday, and will be the chief feature.

Yesterday (Sunday) the Green Family Concert co. was the special feature at West View Park, and rendered four concerts. The Second Brigade Band will be the principal feature during the week.

## NEWARK, N. J.

Heat apparently had little effect on the audiences at Proctor's Theatre June 21-26. A fine Summer programme included Eva Williams and Jack Tucker, Howard and Howard, Princess Susanna, Jack Horton and La Friska, Kiernan, Walters and Kiernan, Les Salvaggis, the Heidelberg Four, and Wormwood's Dog and Monkey Circus.

## PROVIDENCE.

The vaudeville bill at the Scenic last week included Force and Williams, Billy Chase, Pastello, and George Gunn. The programme at Bullock's Temple of Amusement was a good one and embraced acts by Lewis and Lloyd, McDade and Welcome, Fred T. McGrath, Julia Raymond Tracey, and Parker L. Burke in illustrated songs.

## SALT LAKE CITY.

The even of the week of June 14-19 was Grigolati's Flying Ballet. This was given in the arena of the Bicycle track at Saltair Beach. A stage was hastily erected and business has been so good as to extend the engagement for another week. Manager Winch, of the Orpheum, had charge of the matter. Jewell's Manniking were also at Saltair and did good business.

## BALTIMORE.

The bill at the Maryland was particularly attractive last week, and, notwithstanding the excessive heat, the patronage was fair. Gus Edwards scored quite a success.

Moving pictures are shown at the Holliday Street, the Victoria and at Lubins.

Concerts are given at Gwynn Oak Park, Bay Shore Park and River View.

## DETROIT.

At the Temple Theatre, Detroit, Mich., Bert Williams, of Williams and Walker, Janeattie Adler, Signor Trovato, Melville and Higgins, Davis and Macauley, Martini and Maximillian, and the Four Reddings June 21-27.

## DENVER.

At the Majestic the Quaker City Quartette, Norton and Russell, Lewis and Young, Annie Crews, Ed Barto, and Frank Bush comprised the bill last week.

At the Crystal Christine Hill, Harland and Rollinson, Fred Ravenhill, and O. L. Fults were seen.

## KANSAS CITY.

The vaudeville in the German Village last week included Al. Herman, Josephine McIntyre, Lucy Lucifer, the Tetsuwari Troupe of Japanese acrobats, Elsworth and Irwin, and Nello, all of whom pleased. The many park attractions fared well as usual.

## COLUMBUS, O.

The third week of William Morris, Inc., vaudeville at the Colonial proves that we like this manner of Summer diet. The Saharas, Helen Tangway, Earl Girdeller's dogs, the Gardners, and Edmund Balz, singing the picture song, formed an entertaining bill.

## MINNEAPOLIS.

At the Unique a fairly good bill was headed by J. Aldrich Libbey and Katherine Trayer. Others included Cora Wilmot, Herbert Brooks and co., Bert Renshaw, the Four Lacallees, and Norman Branna.

Fink's mules and Le Claire Brothers were the outdoor attractions at Wonderland.

## LOUISVILLE.

Business at Hopkins' has been keeping up remarkably well during the warm weather. In addition to the moving pictures the following bill was offered June 21-26: Allen and Cormier, William Brown, Harry Browne, and Franz Montrose in impersonations and songs.

## SAN FRANCISCO.

The Orpheum had the following bill June 14-19: Adelaide, the Dainty American Dancer and Her Dancing Four; Elizabeth M. Murray, Warren, Lyon and Meyers, Sisters Gasch, Cheridan Simpson, Novelty Dancing Four, Pellaton and Foran, and last week of the Ellis-Nowlan co. in A Night at the Circus.

**NEW ROCHELLE, N. Y.**—Item: The police began enforcing the blue laws on Sunday, June 27. They raided Loew's Theatre, on Main Street, and arrested three of the employees and three of the performers. It was announced a few days ago that the managers of the theatre were going to give Sunday concerts through the Summer. Chief of Police Timmons notified them that if they attempted to give a concert he would arrest them. The six men arrested were arraigned before Judge Power and released on $100 bail pending their trial on June 30.

**MONCTON, N. B.**—Davidson Theatre (W. S. Davidson, mgr.): June 14-19: Lamont's Dog and Monkey Circus, Marron and Marron, and moving pictures pleased large audiences, 21-26: Roach and Hart, Frank and Estelle Winnings, and moving pictures, to fair business.

**SAN ANTONIO, TEX.**—Royal (Harry J. Moore, mgr.): June 13-19: Bill was very good; business continues to be pretty bad on account of the hot weather. Rogers Orchestra, good; Princeton and Yale in The Hick and the Chorus Girl, fair; Eva Mc.ill in character changes, splendid; Mr. and Mrs. Jack Golden in All a Mistake, good; moving pictures, good. Manager Moore says he thinks that the Royal will close next week until September because of the hot weather.—Airdome (Bert Leigh, mgr.): Business increasing each week. 13-9: up to the standard and pleased every one. Douglas and Douglas, comedy acrobatic act, good; Leo Kanter and co. in Edith's Burglar, fair; Jack Ball, comedian, was good; Lizzie Evans in songs, splendid; Frankie Kane and chorus, up to their usual standard.—Star (Kennedy and Wyler, mgrs.): Poor business 13-19, with the following bill: Dunston and Leslie, Hudson Sisters, and moving pictures.

**SCRANTON, PA.**—Hippodrome (Dave Cohen, mgr.): Eugenie Chasenvestie, Harry Parker, Glennie Genella, Brown Brothers, illustrated songs, and moving pictures June 14-19; bill and business excellent. Jim London, Bert Bernard, songs, and pictures 21-28; good business.—Wonder (F. J. Heerman, mgr.): The Great Kreiger, Laurie Sisters, illustrated songs, and moving pictures 14-19 pleased good business. Adele Ferguson, Bertha Holland, songs and pictures 21-26; business excellent.—Orpheum (J. H. Farrell, mgr.): Bobby Curtis, the Marshalls, illustrated songs, and moving pictures 14-19; business excellent. Brittellian Hughes and co., Barnes, songs, and pictures 21-26; excellent business.—Wonderland (F. J. Reynolds, mgr.): Carroll, illustrated songs, and moving pictures 14-19; good business.

**LONDON, ONT.**—Bennett's Theatre: Returned to vaudeville June 10-12, presenting Billy Burke's Show, which comprised Frank McOrea and co., sharpshooters; Carney and Wagner, dancers; a condensed version of U. T. C.; Maurice Wood, impersonator; Potter-Hartwell Troupe, acrobatics; Tom Dempsey, monologuist, and Clarence Wilbur and co. in The New Scholar; big matinees and S. R. O. every evening. The house has returned to pictures again, with one or two vaudeville acts, playing four shows a day. An up-to-date cooling apparatus is to be installed for the Summer, and next season a slight change will be made in the policy of the house, as four vaudeville acts besides pictures and songs will be presented and three shows a day will be given.

**WATERTOWN, N. Y.**—Antique (Webb Chamberlin, mgr.): June 21-26: Harry Parker, Lohse and Sterling, Harry S. Piper, and moving pictures pleased fine business.—Lyric (J. Grafton Greene, mgr.): 21-26: Whittaker and Darrell, the Gay Sisters, Frank and Freida Terrill, Robinson and Warriner, and moving pictures; excellent business.—Wonderland (E. Bruce Frasier, mgr.): O'Neil and Guilford 21-26 and moving pictures; good patronage.—Items: Joe Woods will book Lyric, commencing 28. This (21-26) is last week Lyric splits acts with Ogdensburg.—Dorothy Kingsley made big hit at Antique 14-19. Her rendering of "The Garden of Dreams," "The Pretty Things You Say," and "Always Me" were especially pleasing.

**ELYRIA, O.**—THEATRE (H. A. Dykeman, mgr.): Stone and Leslie, Edna Davis and co., June 17-19: acts and business very good. John Manning Trio and the Musical Zeniths 21-23; acts good, but business very poor on account of carnival.—ELECTRIC (J. F. Durham, mgr.): Johnson and Walters 17-19. Miss Darton and Miss Roscoe, singers; Round's Orchestra, 20. Florence Craig, Gruber and Kerr 21-23. Carnival spoiled picture show business.—THE AIRDOME (J. F. Durham, mgr.): Katheryn J. Blake and Sam J. Roscoe, Smith and Vedder 21-23: this is new and has not as yet caught the crowds; acts satisfactory.

**SPOKANE, WASH.**—D. W. Platt, billed as Huntress, impersonator and drapery dancer, was the headliner at the Pantages' Theatre June 13-20. Others were the Prentice Troupe, Louise Kent and co., the White City Four, the Naples Quartette, William D. Gilson, and the pictures; big business.—Washington Theatre: Mlle. Loretta and her statue dog, Ben, and Monda Glendower and Raymond Manion, presenting A Christmas on the Comstock, divided honors and both scored 13-20. Others were Frank Rae and Gussie Broache, Jene Sanford, McDevitt and Kelly, and moving pictures; night performances well attended.

**CHEYENNE, WYO.**—THE ATLAS (Thomas Heaney, prop. and mgr.): The Kilty Duo, the Great Gould, Clifford Marrion, Melbourne McDowell and Virginia Drew Trescott, illustrated songs and M. P. June 14-19, pleased good business. Pierce and Roslyn, Fred Elliott, Hall and Calborn, illustrated songs and M. P. 21-26.—THE MAJESTIC (Sullivan and Considine Circuit; Frank Melton, mgr.): Atlantic City Four, Glenroy and Russell, William Rodgers, Brindamour 14-19, pleased big business. The Bellforts, Little Hip, the Baby Elephant; Emerson and Summers, Maxie Gardner, illustrated songs and M. P. 21-26.

**BAYONNE, N. J.**—PARK THEATRE (Freeman Bernstein, mgr.): A fine bill June 21-26, to good business. Eddie De Noyer and the Daine Girls headed. Others were Lillian Bender, the well known violinist; the Johannis Troupe of Russian dancers; Bush and Peyser, comedy acrobats; Appel and Rossi, Mahoney and Tremont, Atchison and Russell, Moran and Moran, Seeback, bag punching, and M. P.—BIJOU (Felber and Shea, mgrs.; Burke D. Howard, res. mgr.): Week 21 good vaudeville, illustrated songs and four reels of pictures to fine business.

**CHATTANOOGA, TENN.**—Airdome (W. Salbert, mgr.): Jean McElroy, hit; Kathryn Andrews, Earl Flynn, Marker Brothers, and Hammaher Brothers and co.; appeared to advantage; business good. The Famous Roman Trio, Green and Parker, Nadell and Bell, Ashland, and Paul Morton 21-26.—Lyric Theatre (John B. Church, mgr.): 14-19: The Musical Slipps, hit; Fred Primrose, Kelly and Kelay, and James Wise also appeared to advantage; business good. Miller and Atwood, Billy Slather, Kelly and Lewis, and Marine Wells 21-26.

**FALL RIVER, MASS.**—Bijou (L. M. Boas, mgr.): June 21-26: George Winfield and co., Dixon and Ross, Emerson and Van Horn, Emily Neice, Les Valadons, Fay Davis, Hanson and Wood, and motion pictures to large business. An added feature was the appearance of James J. Jeffries and Sam Berger 23 (night only) and a testimonial to Manager Louis M. Boas.—Premier (L. M. Boas, mgr.): The Johnson-Burns fight pictures 21-26, and George Donaldson, Michael Lambert and co., James Herbert, Humanscope, Bernier, and Stella and Richy Craig pleased large attendance.

**BUTTE, MONT.**—Majestic Theatre (C. N. Sutton, mgr.): June 14-19: Eddie Gerard and Jessie Gardner, Harry Taylor, Cogan and Bancroft, J. Watson Scott and Georgia Davis, the Damman Family, and moving pictures. 21-26: Charles Mack and co., J. K. Emmett and co., the Sisters Ernesto, J. Warren Keane and co., Alfred K. Hall, and moving pictures.—Empire Theatre (J. M. Quinn, mgr.): 13-19: Doreada's trained sheep and pig, Doranto, John Buckley, the Lionellis, and moving pictures. 20-26: Gotham Comedy Four, Dick Tracy, the Nelsons, Theo. Henry and co., Sid Giroux.

**OSWEGO, N. Y.**—Richardson (Frank E. Foster, mgr.): Virginia King, soprano soloist; McLain Sisters, singing and dancing; Two Ashers, colored singers and dancers June 17-19. Mavollo, equilibrist; the Astrella Sisters, and Joe Du Val and co. in At the Booking Office. Louise King, ballad singer, and moving pictures 21-23 to packed houses.—Orpheum (Charles P. Gilmore, mgr.): Little Ruth Irwin, contortionist; Margreto and Her Trained Birds, Reif and Clayton, singing and dancing; moving pictures and illustrated songs 21-26.

**RACINE, WIS.**—Theatre (Central States Theatre Co., owners; W. H. Armstrong, mgr.): June 21-26: Dr. Carl Hermann, electric king; Emmett Brothers, W. J. McDermott, Muriel Windom, Gilbert and Katen, Merritt Sisters; good bill and patronage.—Bijou Theatre (Campbell and Danforth, owners; F. B. Stafford, mgr.): 21-26: John Harvey and Helen Case, Lawrence Dunbar and Sue Washburn Fisher, Franklin Brothers, Morse and Brown, Cecil Brame, and moving pictures; fine bill and excellent patronage.

**BRIDGEPORT, CONN.**—Smith's (Bostock and Hennessy, Summer lessees): Motion pictures and a semi-weekly change of vaudeville are fighting General Humidity June 21-26. Bill included Greiner and Le Foss, Pauline La Moine, Tom Fletcher, and Hoey and Walters.—Item: Steeplechase Island, the transharbor resort, is again open under the management of Captain Paul Boynton. Sensational circus acts are announced as attractions. A new drawbridge now connects the island with main land and ought to help business.

**AURORA, ILL.**—Star (Frank Thielen, prop.; Major La Voy, mgr.): June 14-20: Walter Hawley and Natalie Olcott, Cole and Sherman, Montambo and Bartellie, McConnell Sisters, Schatz and Jackson, Davis and Merrill, James W. Thompson, and moving pictures; very good bill to capacity business.—Grand (Berscheit and Voss, Props.): 14-20: George Berry and co., Harry Adler, Tipple and Clement, Charles Irwin and co., Charles and Anna Glocker, and moving pictures; good bill and business.

**PONTIAC, MICH.**—PONTIAC (John C. Graul, mgr.): June 21-23: Parder and Chapman, Flo Hunt, Reading Sisters, Martin F. Reynolds, Prof. E. Carreiro, Norman Merrill, Charles Mac, Eddie Fox, Martin and Fox, Eileen Burk, M. P.; vaudeville changed every Thursday; business immense.—BIJOU (Dwyer Bros., mgrs.): Wood Sisters, Major Arthur Bowser, Bobby Gossan, Kohl and Wood, Foster H. Chase, M. P.; to excellent business; pictures changed every other day; vaudeville Monday and Thursday.

**PERTH AMBOY, N. J.**—Bijou Theatre (Bijou Circuit Co., mgrs.; J. F. Ernst, res. mgr.): June 21-23: Alfred Jackson, comedy cartoonist; Nellie Kullman, illustrated songs; Groth, Mack and Clemonts, sketch; Gillette and Hallahan, Sully Trio, acrobats, and moving pictures; S. R. O. 24-26: Jones and Decley, minstrel men; Alex Luxos, impersonations; the Langdons, sketch; Nellie Kullman, illustrated songs; Gomley and Keernan, singing and talking, and moving pictures; capacity.

**GRAND RAPIDS, MICH.**—RAMONA THEATRE (L. J. De Lamarter, mgr.): June 21-26: Hassan Ben Ali's Arabs, Louise Schmidt, the Beetblack Quartette, Frank Whitman, Lancton, Lucier and co., Bert and Lettie Walton, and M. P.—AIRDOME (H. E. Billings, mgr.): 20-26: Theo and Her Danies, Glen Burt, Barry and Mildred, the Belmonts, illustrated songs and M. P. 27-5: Alvin and Kenny, Charles and Marie Heclow, Aloha Quartette, John Harvey and Helen Case, Miss Tedrow, vocalist.

**ELMIRA, N. Y.**—Rialto (F. W. McConnell, mgr.): Margaret La Vaun, Minnie Fayette, Nellie Penrose, Bessie Shaffer, Sullivan and Mason, Whitecuff and Hateck, Loretta Faun, Max Bruno and Rialtoscope June 21-26; good houses.—Happy Hour (Ira Vandemark, mgr.): Neary and Miller, Kola Brothers, Martin Milan, Bert Ferguson, and motion pictures 21-26; large business.—Grand (E. J. Toole, mgr.): Wilson and Wilson, Richard Carleton, and motion pictures 21-26; good business.

**TOLEDO, O.**—CASINO: June 21-26 appeared Graham and Randall, Innes and Ryan, Jones and Walton, Bernard and Orth, Lew Hawkins, Pastor and Merle, Latina and Rollo, the Limit.—FARM: Six Little Girls and the Teddy Bear, Three Lucifers, Yule and Simpson, Musical Huehn, Clinger Comedy Four, Jordan, Brauneck and Chulita.—ARCADE: Mr. and Mrs. Hussy, Sperry and Ray, Lillian Wright and Henry Brothers, Helen Atwill, May Evans, Will Beam.

**LANSING, MICH.**—BIJOU THEATRE (D. J. Robinson, mgr.): Barry and Mildred, comedy sketch; Eddie G. Ross, the dancing banjoist; Charles Ledeger, the flying Dutchman; Theo and Her Dandies, singers and dancers June 14-19; good show and business.—JO-JO THEATRE (Fred Swan, mgr.): Daisy La Due, Will and May Reno, the Kipples, Colonel F. J. Owens, Texas Cleo, and M. P.; good show and business.—ITEM: The Bijou closed 19, until Sept. 1.

**NEW PHILADELPHIA, O.**—Hippodrome (Ackey and Johns, mgrs.): The Mysterious Cliffords June 14-16 pleased large audiences with their psychic mind and character reading. Joe Golden, character comedian, pleased; Dave Nolin, comedy, good. Lyric Comedy Quartette and Miller, Brachard and co. 17-19; both pleased greatly. Margaret Newton and co., comedy farce; Shannon and Straw, comedy skit, 21-23. The Musical Russells and Oy Chinks 24-26.

**TAMAQUA, PA.**—Family Theatre (Chris. Peterson, mgr.): Friendly and Jordan, Preston Brothers, and M. P., good performance, large houses, June 21-27.—Liberty Theatre (Bert Kleckner, mgr.): Catherine Sisters, M. P., large houses, 21-27.—Lyric Theatre (M. Lenenthal, mgr.): M. P. and vaudeville, good houses, 21-27.—Unique Theatre, Airdome (Chris. Peterson, mgr.): M. P. and vaudeville, good show and business, 21-27.—Under canvas: Vane Brothers' vaudeville shows are drawing large crowds daily and doing good business.

**KALAMAZOO, MICH.**—Majestic (H. W. Crull, mgr.): June 21-26: Captain Stanley Lewis, Will Bradley and co., Mr. and Mrs. O'Brien, the Three Mitchells, and moving pictures.

**URBANA, O.**—The Lyric (Larry P. Ryan, mgr.): June 17-19: The Musical Schriebers and Dora Benton, 21-23: Violette Lancaster, Foster R. Chase and Helen Van Buren in A Husband's Awakening, with pictures, drew well and pleased.—Items: Miller and Fuller, sketch team, have closed with the Charles Harris Airdome to go on the Keith circuit.—Happy Harry Hart and Bessie Mack have joined the Harris Airdome.
WILLIAM H. McGOWN.

**JACKSON, MISS.**—The Dixie Theatre (Jack Hall, mgr.): Big business June 14-19. Le Fevre and St. John, Charles W. Burch, Hampton and Bassett, Williams and Culvar, Henry Angle, Alvida and Alfreda, and motion pictures.—The Garden Theatre (The Calicott Co., owners): Good houses 14-19. Moving pictures, Tom Lancaster, the Onavs, the Paul Durand Trio, and local baby show of picture slides.

**BURLINGTON, N. J.**—Auditorium: June 14-19: The Seven Russells, Tom Sprague and Stella Dickson, Charles Hargreaves, William Moran, and moving pictures; house crowded; pleased.—Majestic (Carl Schwars, prop. and mgr.): 14-19: Excellent bills; drew good patronage. Dan Mitchell, Sheldon and Sheldon, Buster Brown Kids, Helens Murphy, the Sweeny Sisters, Lewis and Black, George Tichenor, and moving pictures.

**HARRISBURG, PA.**—Orpheum (C. Floyd Hopkins, res. mgr.): June 21-26: Latour Sisters, Howard and Lewis, Roberts' animals, Manny Worth, and moving pictures; attendance good.—Hippodrome (A. L. Roumfort and Co., Inc., mgrs.): Claire Shade, Leslie Elton, the California Trio, and moving pictures; fairly good business.—Paxtang Park (F. Davis, mgr.): The Marron and Helms Minstrels 21-26 to good attendance.

**GREENUP, ILL.**—Ewart Theatre (A. W. Button, mgr.): June 14-16: Marie Clarke as the headline attraction to stand-up business. 16-18: Lorene McNeal to turn-away business. 24-26: George Adams.

**SPRINGFIELD, O.**—Spring Grove Casino (Springfield Ry. Co., mgrs.): Carlos' Animal Circus, Doria Opera Trio, Corcoran and Dixon, Mr. and Mrs. Harry Ellsworth, the Webb-Ramalo co. June 20-26: fair business. 27-3: Or-


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Theatre Comedy Four, Three Lucifers, Montgomery Musical Duo, the Three Ernests.—New Star (Bun Amusement Co., mgrs.): Charles Sweet, Redpath's Napaneea, and La Crandall 21-26 pleased good patronage.

**BROCKTON, MASS.**—Hathaway's (McCue and Cahill, mgrs.): June 21-26: Herbert Donaretta's Troupe, Emma Broseau, Phil Morton, Hickney and Casey, Ward and Stone, Lester and Kellett, and the motion pictures to good business.—Sheedy's (W. A. Bullivant, res. mgr.): 21-26: Sidner and McDonald, the Silbers, Kitty Howard, Leslie Thurston, Wallie Fitzgibbons, and moving pictures pleased good houses.

**BANGOR, ME.**—Ackers' Theatre (Ackers and Blood, mgrs.): June 14-19: Williams and Rose, La Moto Phoso, Dixie Norris, the Avolettes, Lawrence and Harrington. 21-26: Sunetaras, Japanese wonders; Richard Hartford, Blamphin & Hehr, Davis Imperial Trio, Rastus Buckner. 28-3: Kenny and Hollis, Marion Weisser, McNamee, James Cooper, Powers Trio; business good.

**OWENSBORO, KY.**—The Wonderland: June 21-26: James and James, singers and whistlers; Boecher and Ford, comedy, and John Ford, club swinger; large crowds; pleased.—Item: Manager Logsdon, of the Majestic, has discontinued vaudeville and in the future will offer up-to-date moving pictures and illustrated songs. This house has recently installed a cool-air system.

**NEWPORT, R. I.**—Opera House: June 21-26: Ioss and Lowella, Len and Dolly Wills, Juggling Barretts, Karl and Erma Guth and moving pictures, to capacity.—Sheedy's Freebody Park Theatre: Will open 28 for the season. The Theatre and grounds have been thoroughly renovated and a big season is looked for. The Renee Family heads the bill for the first week.

**ROME, GA.**—Elite Theatre (H. H. Park, mgr.): June 21-26: Burton and De Almo and Pat Hughes pleased excellent business. 28-3: The Graziers and change of moving pictures daily.—Idle Theatre (Trammell and Speigelberg, mgrs.): 21-26: Geiard Sisters and T. B. Grimmer pleased crowded houses. 28-3: Cook and Weigand and moving pictures changed daily.

**SYRACUSE, N. Y.**—Savoy (L. Desmond, mgr.): Italian Trio, Hilliard and Harris, Amelia Bingham, Harrington and Burke, Franklin Brooks, and Kaufman and Ardell drew large houses June 21-26.—Valley: This Summer theatre opened 21-26 with Four Harmonists, Seven Webers, Barrington and Martell, Jerge, Aleene and Hamilton and Cranton as attractions; business good.

**HOBOKEN, N. J.**—Lyric Theatre (Grant S. Biggs mgr.): An excellent bill in every respect drew packed houses at the Lyric June 21-26. Margo's Manikins, talking pictures, the Langdons, Helen Hyde (illustrated songs), Brandon and Taylor, Winters Comedy Four, Harwood and Lee, La Belle Marie, Laura Houstan, Kingsley Benedict and co., and moving pictures.

**ESCANABA, MICH.**—The Bijou (A. E. Atkinson, mgr.): June 14-19: Freddie Doss, European juggler comique; Tillie Peterson, musical artist; motion pictures, and songs pleased capacity.—Ben's Majestic: Dark.—The Grand (James E. Tolan, mgr.): 14-19: Tommy Scully and Kid Nelson, boxing artists; motion pictures, and songs pleased good business.

**JACKSON, MICH.**—Bijou (Frank R. Lampman, res. mgr.): June 14-19: Captain Stanley Lewis, Van Houven, Murray K. Hill and co., Russell and Church, and B. A. Rolf's Six Girls and a Teddy Bear to good business. Week 21: Alvin and Kenney, Bell Hop Comedy Four, Gus Edwards' Kountry Kids, and Ewen and Prince in The Taming of Eleanor.

**TRENTON, N. J.**—State Street Theatre (Herman Wahn, mgr.): June 21-23, good houses, notwithstanding the excessive hot weather. Minnie Palmer and co., Irving Banks, Zena and Zoa, Mazie Yale, and Evelyn Nevillus. 24-26: Brown and Hodges, the American Comedy Four, Du Ball Brothers, Evelyn Nevillus, and Minnie Palmer and co.

**LEXINGTON, KY.**—The Hippodrome (L. H. Ramsey, mgr.): June 21-26, good business; Wheeler Sisters, Gus Bartram, Harris Brothers, Gus Bruno, and moving pictures.—The Majestic (John Elliott, mgr.): 21-26, good business; Radcliffe and Belmont, Grace McEvoy, Samson and Samson, Mayme Lawton, and Smith, Evans and Williams.

**HERKIMER, N. Y.**—Grand Theatre (W. A. Donque, mgr.): June 21-26: Astral Sisters, John De Val and co., Billy Payne, Webster, Carlton and co., Francis Eliot, and moving pictures; big business.—Star Theatre (J. Conklin, mgr.): 21-26: Dan Darleigh, F. J. Sheedy and co., moving pictures, and illustrated songs; big business.

**ROME, N. Y.**—Idle Hour Theatre: Sandow Brothers, W. S. Wilcox, June 17-19. Bosworth and Bosworth and Flint and Brooks 21-23.—Seegar's Dancing Academy: Page and Morency took the house by storm 17-19. McCort and Baker 21-23. The Spook Minstrels 21-26; moving pictures and illustrated songs.

**RENOVO, PA.**—Dreamland (J. J. McFadden, res. mgr.): Mitchell and Grant, variety trio; Grettella Hughes and co., Wynne Lamore Depray and DeZoe, the Marshalls, Al. Sharp and co., and Charles Coupont June 14-23; excellent, to crowded houses. Motion pictures and illustrated songs by Viola Dale.

**RICHMOND, IND.**—New Phillips (O. G. Murray, lessee and mgr.): Henning and Morelle, Gladys Marion Hill, Otora Troupe June 21-23 pleased. Great Aikens, Lane and Fay in Sweethearts and Smiles. Marlowe, Plunkett and Murri 24-27 pleased.—Item: The Gennett closed with vaudeville 12.

**BLOOMINGTON, ILL.**—Castle (G. W. Martin, mgr.): June 14-19: Tom Linton and his Jungle Girls proved a big hit. Other acts: Goodall and Craig, Tom Shelton and Ted Davis; good business. 21-26: Potter and Harris, Hugh Spencer, Becker and Mack, and the Four Woods to light business.

**ALTON, ILL.**—Airdome Theatre (W. M. Sauvage, mgr.): Good business June 13-20. Madame Bartholdi's cockatoos, Searles and George, Haley and Haley, George Smedley, and moving pictures. 20-27: The Three Westons, Louis Carver, Meyer Brothers, Olga Lorraine, moving pictures.

**DELAWARE, O.**—Family Theatre (Frost and Thorman, mgrs.): June 14-19: Al. Campbell, juggler and acrobat; Steele and Sibley in comedy sketch, Johnson Brothers, blackface comedy; Hayes and Boise in comedy act, moving pictures; fair show to good business.

**CHARLESTON, W. VA.**—The Hipp (E. W. Ramsey, mgr.): June 21-26: Carmon and Laton, acrobats; Rome and Mayo, singing and talking comedians; Woods Comedy Trio, musical experts; Donita, Sol and co. in The Girl with the Many Faces to crowded houses.

**BROWNSVILLE, PA.**—ARCADE THEATRE (W. H. Crawford, mgr.): Rae Irvine and the Rexford Brothers, illustrated songs and M. P. June 17-19, fine bill; excellent business. Ruth Harrold, Thaw and Hall, illustrated songs and M. P. 21-23; fair bill; capacity.

**HARTFORD, CONN.**—SCENIC (H. C. Young, mgr.): This popular little playhouse attracted deserved large attendance June 21-26. The entertaining and amusing bill consisted of Phil White, Grace Delmore, Katherine Ryan, M. P. and illustrated songs.

**ST. JOSEPH, MO.**—Crystal (Fred Cosman, mgr.): June 20-26: Melborne McDowell and Virginia Drew Trescott, the Orpheus Comedy Four, Scott and Wilson (a great hit), Holmes and Holmes, Frank Groh, and moving pictures; excellent bill; good business.

**JOHNSTOWN, PA.**—Globe (J. G. Foley, mgr.): June 17-19: Saunders and Terry, Pine and Kissen, and Joe Davis made up a good bill. 21-23: The Variety Trio, Gibbs and Lafferty, and Bristow and Warner; excellent bill to big business.

**WARREN, O.**—Opera House (J. J. Murray, mgr.): Little Buster Brown, supported by Boyd Coleman and co., Helen Stewart, Will B. Wheeler, the Musical Vers, Joe Weston, and Alquist and Clayton in vaudeville played to good houses June 12-19.

**TYRONE, PA.**—BIJOU (Mack Schabilly, mgr.): Coyne and Pimlin, Parris and Miller June 17-19. The Three Pattons, Collis Le Page 21-23. All scored a hit to good business, with the exception of Collis Le Page, whose act failed to please.

**AKRON, O.**—LAKESIDE PARK CASINO (N. O. T. and L. Co., owners and mgrs.): Orth and Fern, Godfrey and Henderson, Daley and O'Brien, Melvin Brothers, Earl and Foster, Charles Kenna June 21-26: very good attractions, to large business.

**SHENANDOAH, IA.**—ORPHEUM AIRDOME: Opened June 17 to packed house; the opening bill was Cheers and Jones, Millikin and Rineheart, Nella co. in A Man of Mystery, and M. P. Playing vaudeville and repertoire week about.

**OAKLAND, CAL.**—THE ORPHEUM (John Ebey mgr.): Mabel Hite and Mike Donlin, Claude Gillingwater and co., Billy Van, Maxua and Mazette, the Vinderbonas, Donald and Carson, Saader-La Velle Trio June 14-20, to fine patronage.

**WILLIAMSPORT, PA.**—Vallamont Pavilion (William H. Auser, mgr.): June 21-26: Professor C. A. Davis, Gill and Aken, Dorothy Dahl, the Stantons, Boutin and Tillson, and moving pictures to fair sized and appreciative audiences.

**BOISE CITY, IDA.**—Riverside Park Theatre (Schmelzel and Fyle, props.): June 14-19: James Wray, Lawrence Lezah, Emmett and Lower, Van Cello, the Great Deltow, J. E. Nelson, Billy "Swede" Hall and Jennie Colburn.

**SHAWNEE, OKLA.**—The Folly (H. L. Eatherly, mgr.): June 14-19: Rose Royals and her horse Chesterfield, Freddie, heavy weight man Tressdre and Atherton, and Harry Green in illustrated songs pleased to poor business.

**OIL CITY, PA.**—ORPHEUM (Frazier and McCullough, owners): Ed. Dunkhorst and co., Jerge Bros., Three Closes, Four Nightingales, Keely and Parks, Reilly and Morgan, Thomas Bresnan June 21-26; fine business; pleased.

**JAMESTOWN, N. Y.**—CELORON THEATRE (J. J. Waters, mgr.): Very good show and business June 21-26. Acts: Charles Bradshaw and co., Strickland, St. Onge Troupe, Lewers and Mitchell, Tranlor and Dale, and M. P.

**AUGUSTA, ME.**—Opera House (Thomas H. Cuddy, mgr.): June 16-23: Fannie Hatheld co., Fielding and Fisher, and the pictures.—Theatre Comique (Henry L. Morrill, mgr.): 16-23: Harry LeMarr and co., and pictures.

**ROCKFORD, ILL.**—Orpheum (A. J. Shimp, mgr.): West and Gerard, Donald Graham, Ben Amori Arabs, Bertie Fowler, Victorine and Zolars, and moving pictures June 14-19; good houses; pleased.

**PORTSMOUTH, N. H.**—Theatre (F. W. Hartford, mgr.): June 20-25: Opened to good business, continuing for first half of week. McEvoy and Brooks, Billy Adams, Leona Beiasco, and "Art" Spaulding.

**MEMPHIS, TENN.**—East End Park (A. B. Morrison, mgr.): Treat's seals and sea lions, the Worthleys, Felix Adler, Pearl Allen and Jockeys, Mildred Flora, and Anne White pleased fine audiences June 20-26.

**CIRCLEVILLE, O.**—METROPOLITAN (Carle and Myers, mgrs.): Allen Bennett, Charles Smith, Marguerite Newton and co., C. B. Nelson, McDonald Brothers; fair business; good attraction 21-26.

**FORT DODGE, IA.**—MAGIC THEATRE (M. Spencer, mgr.): Hugh Emmett June 14-16; splendid satisfaction. Creve and Greene 17-19; excellent; big business. Jack McLallen and May Corson 21-23.

**GLOUCESTER, MASS.**—Olympia (A. C. Lord, mgr.): Walter Bedell and co., Benson and Bell, Lemuels and Lemuels, Kresko and Fox, Rhodes and Engel, Emma Segel, and pictures June 21-26 pleased.

**CANTON, O.**—MEYERS LAKE PARK (H. B. Ritz, mgr.): Charles Kenna, Melvin Bros., Orth and Fern, Daly and O'Brien, Joseph Le Fleur, and Gordon Marks and co. June 21-26; business good.

**TUCSON, ARIZ.**—Elysian Grove (E. Drachman, mgr.): June 14-19: Vaudeville and moving pictures. Rosabelle Leslie co. in one-act farce; Marcella Hamilton, singer, deserves special mention.

**GLENS FALLS, N. Y.**—Fairyland (C. J.

Hilderbrandt, mgr.): Bobby Cossans and Kohl and Wood, moving pictures and illustrated songs pleased good business June 21-26.

**PALMYRA, N. Y.**—Opera House (H. L. Averill, lessee and mgr.): 21-26: Moving pictures, illustrated songs and Jack Connors and Vera Anderson; big business; pleased.

**PINDLAY, O.**—Riverside Park Auditorium: June 21-26: Sailor Boys, Bijou Comedy Trio, Del-A-Phone, Standley and Farr, Miller Branchard and co. pleased very poor business.

**PALESTINE, TEX.**—Majestic (G. Renfro, mgr.): June 14-19: Jack Erwin, Blanch O'Neil, Washburn and Bell, local talent, and moving pictures; drew good business.

**ATLANTA, GA.**—Bijou (H. L. DeGive, res. mgr.): June 21-26: Al. White's Dancing Belles, Henry Angel, Dave Gaston, and moving pictures; crowded houses.

**GALLIPOLIS, O.**—Theatre (J. M. Kaufman, mgr.): Vaudeville and moving pictures every night to big business; prospects for good Winter season.

**RICHMOND, VA.**—COLONIAL (E. P. Lyons, mgr.): Columbia Comedy Four, Barnes and Levins, Tony Lewis, and M. P. to capacity June 21-26.

**SYDNEY, N. S.**—Lyceum Theatre (R. J. Macadam, mgr.): June 14-19: Sam Barber, Leo Chapman, Marose, Jordan and Gervaise; business big.

**PRINCETON, IND.**—Kidd (George P. Kidd, mgr.): Frasier Highland Band and vaudeville attractions June 14-19; business fair.

**EL PASO, TEX.**—Majestic (Frank Rich, mgr.): Not doing its usual business owing to hot weather; show up to standard.

**PETERSBURG, VA.**—Lyric: Moving pictures and vaudeville; fair business. Cockade moving pictures to small business.

## VAUDEVILLE JOTTINGS.

Plans were filed last week with Building Superintendent Murphy of New York, by Francis H. Cruess, architect for the Shubert-Anderson Company, lessee of the Hippodrome, for remodeling and enlarging the big stage tank. Two canals seven feet wide and nine feet three inches deep are to be excavated at either end, finished with walls of steel beams and reinforced concrete and waterproofed with hydrolithic cement. A new movable stage floor will also be built over the tank. The improvements are to cost $5,000.

E. L. Wiggin has taken a lease on the Temple Theatre at Wallace, Ida., where he will have vaudeville entertainments as well as the regular attractions of the Northwest Theatrical Syndicate.

Ned Wayburn was discharged from bankruptcy on June 21 by Judge Hand in the United States District Court in New York. His liabilities were $28,282.

James B. Sheran, a one time vaudeville star and manager of a cafe on the Atlantic City boardwalk, committed suicide in the county jail at May's Landing, N. J., on the night of Monday, June 21, by choking himself with a strap. His dead body was found the next morning. Sheran was serving a sentence for intoxication.

The White Rats of America, through Harry Mountford, filed with the Secretary of State last Monday, June 21, a statement showing that the organization spent $4,844.65 in connection with proposed legislation to regulate the commissions of theatrical employment agencies as contained in the Vogs bill.

A. Frank Jones was divorced by his wife, Lorena C. Jones, the decree being granted by Justice Kelley of the Supreme Court, Brooklyn, N. Y., week before last. Mr. Jones has been in the employ of Percy G. Williams for several years.

A. H. Bram, hypnotist, made a great hit at the Broadway Theatre, Perth Amboy, N. J., week June 14.

Deimling's Music Hall at Rockaway Beach opened last night, Monday, June 28, as a regular "week stand" vaudeville house, booking Morris' acts. The headliners this week are Bennold's dogs and Julian Eltinge.

Abbie Mitchell played Deimling's Music Hall, Rockaway Beach, last Saturday and Sunday, and opened at the American Music Hall last night, Monday, June 28, for this week.

Alice Clark La Rue will play a limited engagement in vaudeville this Summer (William Morris time), opening in Philadelphia week of June 28; Baltimore, July 5.

At Crystal Park, Seladia, Mo. (James A. Capen, mgr.), Flexible Frederick, the rubber man, and E. C. Lewis and "The Whole Damm Family" appeared the week of June 14-19.

Peter the Great, the educated monkey appearing at the American Music Hall, was taken for an automobile ride and sight-seeing tour on last Wednesday afternoon, June 23. With Ed Pidgeon, press representative for William Morris, and his trainer, Peter was led to a waiting automobile in front of the American Music Hall and then photographed by newspaper men. From the American he was taken uptown to the Casino in Central Park, and later to a ball game at the Polo Grounds, where he sat in the grand stand. He wore a silk hat, man's suit, shoes and underwear.

Alfred Butt, manager of the Palace Theatre, London, Eng., accepted by cable, on June 23, William Hammerstein's offer to buy the London time allotted to Consul Peter, the educated monkey. Peter was to appear in London for three weeks, opening at the Victoria on Aug. 2. By the new arrangement the monkey will leave for America on June 26 on the steamer "Arabic," reaching New York on the following Saturday. On Monday, July 5, he will make his first American appearance.

Pat White has engaged the Archonri Four, now appearing with much success in vaudeville, doing an eccentric acrobatic juggling act for his Gaiety Girls company for season of 1909-10.

The original Montana Kid and Bronco Dell, formerly with Buffalo Bill's Wild West, have entered the vaudeville ranks, under the names of Williams and Sivad. Their act consists of novelty songs and character impersonations, in which it is said they have made a pronounced hit.

Fox and Evans have just closed a contract with William Morris, Inc., for a six weeks' tour. They have just finished a successful season with The Girl Question company and will be seen with that attraction again next season.

Alma Baldwin, of Baldwin and Shea, is confined to her home through illness. Thomas T. Shea, of the team, is playing Western Vaudeville Managers' Association time.

Mr. and Mrs. Will H. Murphy (Murphy and Nichols) are now at their Summer home in Syracuse, N. Y. They have made several alterations and improvements about the place since last year, and have also purchased a new touring car in which they will take many short and long trips during their vacation.

George F. Hall closed a successful ten weeks' tour of the Maritime Provinces at Calais, Maine, June 17, and sailed from New York June 19 for a ten weeks' engagement at the Palace, London.

Ruth Richmond and company are booked over United time for next season in her sketch, The Halfbreed. Albert Sutherland is the agent. The sketch has been renamed and rewritten, and two new characters have been added to it.

Ida Russell and Grace E. Church left for Denver June 28, to furnish the home they bought for their mother while touring the Orpheum circuit. They will take a two weeks' vacation before returning to work for the United Booking Offices.

Maud Dunn, of Boston, and lately with Joe Hart's Rain Dears, was married in that city on June 14 to George F. Denan, a Roxbury (Mass.) real estate man.

Emma Janvier is a reported recruit to the ranks of vaudeville, offering, it is said, a singing act along the lines for which she is noted in the musical comedy field.

Hamish Ingram was married in Chicago recently to Fern Melrose, and his act will be known hereafter in vaudeville under the name of Melrose and Ingram.

Mr. and Mrs. William Robyns write: "We have been having a very pleasant trip all along this coast time, and especially in Southern California. Los Angeles and surroundings and San Diego and surroundings are simply beyond description. I have found the Mecca for actors to pass their declining years in—it's an orange, lemon or walnut ranch in Southern California. Ten acres of good ground will produce an annual income of from $2000 to $5000, and you can live among perpetual sunshine and flowers, where snows and blizzards and frosts are unknown. This town (San Diego), now 50,000, has a great future, and, as an investment, I have bought $1000 worth of property on an ocean beach proposition that in a few years will be a Coney Island to this city, and just to-day concluded a deal by which I got ten acres of orange land in one of the prettiest little valleys you ever saw fifteen miles out of town, with a car line running right to the valley. Some of these days I am going to need a nice, quiet place that will earn me a good living to pass my remaining days on, and I will then have it."

Perkins Fisher has disposed of his salable property at Stony Brook and is busy reading the first act of The Half Way House, a four-act elaboration, by Joseph Le Brandt, of the sketch by that title that Mr. Fisher has been presenting in vaudeville for the past ten years.

George W. Scott and Dorothy Marke Scott are summering at Fallsburg, N. Y. Mr. Scott was made a member and initiated into the White Rats of America Tuesday, June 15.

Martin Beck will take a trip across the "Big Pond" in July, it is reported, with both pleasure and profit in mind.

Neva Aymar and her associate members of Joseph Hart's Rain Dears returned from Europe on the S. S. "St. Louis" on Saturday, June 19.

Clare Kummer, the author of "Dearie," "Egypt" and other successful ballads, will open at the London Hippodrome, presenting her pianologue, on Aug. 2, remaining at that house for three weeks. She will then be sent over the Moss-Stoll tour.

Mrs. John Fay, wife of the late mind reader, is going to abandon her former work upon the stage and will probably appear in a new vaudeville dramatic sketch.

Walter L. Main, the veteran circus man, who now resides in Geneva, Ohio, married Louise Catherine Schneider, of Pittsburgh, on the evening of June 9. Mr. Main is now retired from the show business. He is forty-six years of age and his bride is said to be twenty-eight.

Old Homespun is the title of an eighteen minute playlet produced at the Columbus Theatre, Columbus, Ohio, May 24. It made such an instantaneous hit that it was retained by the management for the week. It was written by Harry W. De Long, who played the part of Old Homespun, an old New England character. The other characters are Helen Morley, a sympathetic little governess, and Tommy Watkins, a sort of Buster Brown character. Old Homespun has come to the city in search of a little baby left by the death of his only daughter, Alice, eighteen years before, she having eloped with a dissolute lover, who, after their marriage, abuses her. He tells the story in a comedy pathetic manner to the governess while eating a bowl of bread and milk, being frequently interrupted by the boy. The plot leads up to the discovery of his daughter's picture in an album which belongs to Helen, and at the climax she proves to be the long looked for "baby."

The original Montana Kid and Broncho Dell, formerly with Buffalo Bill's Wild West, have entered the vaudeville ranks and will be known as Williams and Sivad. Their act consists of novelty songs, dramatic and character impersonations, in which, it is said, they have made a pronounced hit.

Pat White has engaged the Archonri Four, now appearing with much success in vaudeville doing an eccentric acrobatic juggling act for the Gaiety Girls company for the season of 1909-10.

James J. Corbett, who has been appearing in vaudeville during the past season and is now playing Morris time, will, it is announced, appear as the star of The Girl Question next season, taking the role formerly played by Junie McCree.

Seibert, Lindley and company are meeting with success on the Sullivan-Considine Circuit, appearing in their new sketch, Her Own Mother, written expressly for them.

Hal Davis will reopen in Pala on the S. and C. time, July 5.

Emil Hoch is touring Italy and writes THE MIRROR that he is enjoying himself immensely. He was last heard from at Pompeii, where he visited the resurrected ruins of the buried city.

J. Aldrich Libbey and Katherine Trayer are meeting with continued success on the Orpheum time in the West and newspaper reports received are most complimentary of their work. They were recently honored by a labor union council because of their efforts to harmonize labor and art in their work upon the stage, and many of the leading labor journals have spoken highly of them in consequence.

Mr. and Mrs. Jame Gleason, formerly with the Baker Stock co., at Portland, Ore., have left there to appear in vaudeville at San Francisco.

Louise Kent, late of the Baker Stock co., at Portland, Ore., is producing a sketch of her own, entitled Sold, supported by Donah Beurimo.

As an example of how the vaudeville actor of

vertising circular sent out by J. C. Nugent is noteworthy as being on a par with many of the most modern, terse and to the point advertisements used by the best known commercial firms of the business world.

Joe Keaton, Myra, Buster, Jingles, and Louise will sail for England to-morrow, Wednesday, June 30, on the steamship "Lusitania," opening at the Palace, London, England, July 12.

The German Theatre, Philadelphia, which has been open as a 10-cent vaudeville house for several days, will continue this class of entertainment until the opening of the regular season, when the German Stock co. will again be the attraction at the house.

John Fynes, who was recently operated on by Dr. Willy Meyer, of this city, is reported to be recuperating rapidly. He will soon leave town to spend the Summer in the mountains, returning to his labors in the K. and P. offices the latter part of August.

Helena Frederick, who is meeting with great success in the stellar role of The Patriot, now playing the Orpheum circuit, has received a most flattering offer to appear in London this Fall in a new musical comedy. Her present booking, however, prevents her accepting.

Madeline Gordon has added "Sing a [illegible] Old Ragtime Song" to her act.

May Moore, the Brinkleys, and Hill and Brown are singing "Let's Go Back to Baby Days" and "Please Don't Tell My Wife."

"Michael Angelo" is a new Italian song, which will be used by Bill Browning, Sam Doty, and Thomas Porter Dunn.

# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

### DRAMATIC COMPANIES.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Spokane, Wash., 9, 10.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 23—indefinite.
CLIMAX, THE (Joseph Weber, mgr.): New York city April 12—indefinite.
COLLEGE GIRL (J. E. Jackson, mgr.): McAlester, Okla., June 27-3.
DODGE, SANFORD (B. S. Ford, mgr.): Alliance, Neb., June 29.
DORO, MARIE (Charles Frohman, mgr.): San Francisco, Cal., June 21-3.
DREW, JOHN (Charles Frohman, mgr.): Vancouver, B. C., June 29, Bellingham, Wash., 30, Portland, Ore., 1-3, Spokane, Wash., 5, 6, Butte, Mont., 10.
FISKE, MRS (Harrison Grey Fiske, mgr.): San Jose, Cal., June 29, Fresno 30, Stockton 1, Sacramento 2-3, Portland, Ore., 5-7, Tacoma, Wash., 8, Victoria, B. C., 9, Vancouver 10.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 29—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): North Bay, Ont., June 29, Haileybury 30, Cobalt 1, Sturgeon Falls 2, Thessalon 3, Blind River 5.
POLLY OF THE CIRCUS (Frederick Thompson, mgr.): Asbury Park, N. J., June 29.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Seattle, Wash., June 27-3.
STAHL ROSE (Henry B. Harris, mgr.): London, Eng., April 19—indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Boston, Mass., April 19—indefinite.
WARFIELD, DAVID (David Belasco, mgr.): Buffalo, N. Y., June 28-July 3.
ZEKE, THE COUNTRY BOY (H. T. Glick, mgr.): Florence, Wis., June 29, Iron River, Mich., 30, North Crandon, Wis., 1, Rhinelander 2, Minocqua 3.

### STOCK COMPANIES.

ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARMORY (Louis Van Weithoff, mgr.): Binghamton, N. Y., May 10—indefinite.
BALDWIN-MELVILLE: Nashville, Tenn., May 10—indefinite.
BECK'S THEATRE: Bellingham, Wash., June 20—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BRADY'S LAKE (Ralph T. Kettering, mgr.): Brady's Lake, O., May 27—indefinite.
BROADWAY PLAYERS: Oakland, Cal.—indefinite.
BROWN, SHERMAN: Milwaukee, Wis., May 3—indefinite.
BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., May 30—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALLICOTE (Clyde B. Callicotte, mgr.): Galesburg, Ill., May 20—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CAMDEN (M. M. McCallums, mgr.): Camden, N. J., May 17—indefinite.
CARROLL: Johnstown, Pa., May 31—indefinite.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger, mgrs.): Washington, D. C., May 3—indefinite.
COOK (Charles Emerson Cook, mgr.): Springfield, Mass., May 17-July 10.
COURT: Wheeling, W. Va., June 14—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 28—indefinite.
CUMMINGS (Ralph E. Cummins, mgr.): Montreal, P. Q., April 5—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., June 7—indefinite.
DELMAR GARDENS: St. Louis, Mo., May 23—indefinite.
DORNER: Yonkers, N. Y., May 20—indefinite.
ELLEFORD: Honolulu, Hawaii, April 11—indefinite.
EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 26—indefinite.
EUCLID AVENUE (Wm. J. Wilson, mgr.): Cleveland, O., May 24—indefinite.
FERRIS: Minneapolis, Minn., June 5—indefinite.
FRANKLIN SQUARE (Travers Vale, mgr.): Worcester, Mass.—indefinite.
FRIEND PLAYERS (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 14—indefinite.
FULTON (Jess B. Fulton, mgr.): Lincoln, Neb., Oct. 18—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex.—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 4—indefinite.
GRANBY: Norfolk, Va.—indefinite.
HALL, LAURA NELSON: Cleveland, O., June 14—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Lincoln, Neb., May 23—indefinite.
HOME: Hutchinson, Kan., May 26—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.
KEATING, VIRGINIA: Madison, Wis., May 10—indefinite.
KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KENNEDY, JAMES: Lowell, Mass., June 21-Sept. 25.
LAKEMONT: Altoona, Pa., June 5—indefinite.
LORCH, THEODORE (Pelton and Smutzer, mgrs.): Denver, Colo., June 6—indefinite.
LYCEUM PLAYERS: Rochester, N. Y., May 17—indefinite.
LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 16-July 3.
LYRIC (Wm. Koening, mgr.): Minneapolis, Minn., Sept. 24—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
MACK, WILLARD (Willard Mack, mgr.): Salt Lake City, U., Jan. 11—indefinite.
MACKEY (Geo. D. Mackey, mgr.): Lynn, Mass., May 17—indefinite.
McRAE (Henry McRae, mgr.): Tacoma, Wash.—indefinite.
MAJESTICS: Utica, N. Y., May 10—indefinite.
MANHATTAN (Jack Parsons, mgr.): Charleston, S. C.—indefinite.
MILLBROOK (Harry McKee, mgr.): Portsmouth, O., May 7-July 31.
MILLER, CHARLES: Rochester, N. Y., April 26—indefinite.
MORISON, LINDSAY: Boston, Mass., June 14—indefinite.
NEILL, James Neill, mgr.): St. Paul, Minn., May 30—indefinite.


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O'NEILL, JAMES: St. Louis, Mo., 20-July 3.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
OUR OWN PLAYERS (E. C. Burroughs, mgr.): Peoria, Ill., May 31—indefinite.
PAGE (W. A. Page, mgr.): Richmond, Va.—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PANTAGE'S PLAYERS: Seattle, Wash., Aug. 9—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.
PEAK'S ISLAND (Barney McCullum, mgr.): Peak's Island, Me., June 28—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Hartford, Conn., May 24—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—indefinite.
PRINGLE, DELLA: Boise City, Ia., July 20—indefinite.
RENTFROW (J. N. Rentfrow, mgr.): Houston, Tex., Dec. 20—indefinite.
ROBER, KATHERINE (S. Bastable, mgr.): Syracuse, N. Y., May 17—indefinite.
ROBERTS, FLORENCE: San Francisco, Cal., June 14-July 24.
SANS SOUCI: Chicago, Ill., May 22—indefinite.
SHIPMAN, GERTRUDE (Lawrence B. McGill, mgr.): Buffalo, N. Y., May 24—indefinite.
SMITH'S (G. C. Smith, mgr.): Oakland, Cal.—indefinite.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo.—indefinite.
THALIA (Max Moscowitz, mgr.): New York city May 14—indefinite.
VALENCIA: San Francisco, Cal., Sept. 12—indefinite.
WARD COMEDY (Hugh J. Ward, mgr.): Perth, West Australia, June 1-July 10.
WIETING (Nathan Appell, mgr.): Syracuse, N. Y., May 17—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., May 15—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

### REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): Shawnee, Okla., June 28-3, Enid 4-9.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Windsor, Vt., June 28-30, Woodstock 1-3, Bellows Falls 5-10.
BRECKENRIDGE STOCK (Chas. Breckenridge, mgr.): Bartlesville, Okla., June 28-3.
CALLAHAN DRAMATIC (J. W. Callahan, mgr.): Nevada, Mo., June 28-3.
CARROLL COMEDY (Jos. Carroll, mgr.): Johnstown, Pa., May 31-July 31.
CHASE-LISTER (Clint Robbins, mgr.): Butler, Mo., May 24—indefinite.
CHICAGO STOCK: Chas. H. Rockam, mgr.): Detroit, Mich., May 16—indefinite.
CULHANE'S COMEDIANS (Will F. Culhane, mgr.): Poplar Bluff, Mo., June 28-July 10.
CUTTER STOCK (Wallace R. Cutter, mgr.): Benton Harbor, Mich., June 20-July 24.
DONOHUE PLAYERS (George Donohue, mgr.): Butte, Mont., June 20-3.
FRANKLIN STOCK: McKinney, Tex., 3-9.
HARVEY STOCK (J. S. Garside, mgr.): Sault Ste. Marie, Mich., June 14—indefinite.
HARVEY STOCK (Southern, Harvey D. Orr, mgr.): Excelsior Springs, Mo., June 27-10.
HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): Waco, Tex., June 28-3, Houston, 4-10.
HICKMAN-BESSEY STOCK (Don Macmillan, mgr.): Muscatine, Ia., June 27-10.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb., indefinitely.
IMSE, BURT (Bonnybrook, N. D., June 27-3.
KENNEDY, ALICE (W. A. Partello, mgr.): Mansfield, O.—indefinite.
KEYES SISTERS (V. A. Varney, mgr.): Black Lick, Pa., June 28-3.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Vinal Haven, Me., June 27-3, South-west Harbor 4-10.
MATINEE GIRL: Jonesboro, Ark., June 27-3, Memphis, Tenn., 4-17.
MAXWELL HALL STOCK (E. F. Maxwell, mgr.): Crawfordsville, Ind., June 28-24.
MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Hutchinson, Kan., June 27-10.
NORTH BROTHERS' COMEDIANS: Little Rock, Ark., June 21-3.
PARTELLO STOCK (Eastern, H. J. Leland, mgr.): Newark, O., May 23—indefinite.
PARTELLO STOCK (Western, Harry J. Spellman, mgr.): La Crosse, Wis.—indefinite.
NORTH BROTHERS' STOCK: Des Moines, Ia.—indefinite.
READICK STOCK (M. A. Prancillon, mgr.): Dallas, Tex., June 28-3.
SHERMAN STOCK: Waterloo, Ia., May 17—indefinite.
SPEDDEN-PAIGE STOCK (Sam Spedden, mgr.): Aberdeen, S. D., June 27-3.
TAYLOR STOCK (H. W. Taylor, mgr.): Washington, Pa., June 28-10.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Lake Placid, N. Y., June 28-3.
THAT STOCK (D. Otto Hitner, mgr.): Springfield, O., May 3—indefinite.
VERNON STOCK (B. B. Vernon, mgr.): Nashville, Tenn.—indefinite.
WALLACE STOCK (J. Auskings, mgr.): Mount Vernon, O., June 21-31.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Atchison, Kan., June 27-10.
WIKOFF-DREW STOCK (Will J. Wikoff and Carroll Drew, mgrs.): Ottumwa, Ia.—indefinite.
WOOD STOCK (Mock Sad All, mgr.): Red Wing, Minn., June 28-3.
YANKEE DOODLE STOCK (Geo. Y. Galliday, mgr.): Marquette, Mich., June 28-3, Calumet, 4-10.

### OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Cleveland, O., June 7—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 3—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Detroit, Mich., June 14—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 7—indefinite.
ALASKAN (Wm. Cullen, mgr.): Chicago, Ill., April 11—indefinite.
BELL BOY: McKinney, Tex., June 28-3.
BROADWAY MUSICAL COMEDY (Ray Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BROKEN IDOL (B. C. Whitney, mgr.): Boston, Mass., May 31—indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Livingston, Mont., June 29, Billings 30, Miles City 1, Glendive 2, Dickinson, No. Dak., 3, Mandan 5, Bismarck 6, Jamestown 7.
CANDY SHOP (Chas. B. Dillingham, mgr.): Chicago, Ill., June 14—indefinite.
CARLE, RICHARD (Carle and Marks, mgrs.): Chicago, Ill., June 6—indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Long Beach, Cal., June 6-Sept. 27.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): New York city April 10—indefinite.
FIELDS, NAT (Frank Rich, mgr.): El Paso, Tex., May 31—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): New York city June 14—indefinite.
GAIETY OPERA: Galesburg, Ill., May 3—indefinite.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city Feb. 1—indefinite.
GIRL FROM YAMA (Alfred A. Aarons, mgr.): Philadelphia, Pa., May 3—indefinite.
GOLDEN GIRL (Mort H. Singer, mgr.): Chicago, Ill., Feb. 15—indefinite.
GORMAN'S, J. W., MUSICAL COMEDY: Worcester, Mass.—indefinite.
HARTMAN, FERRIS: Seattle, Wash., June 6—indefinite.
HOTTEST COON IN DIXIE (S. H. Dudley, mgr.): Carlisle, Pa., June 28-30, Chambersburg 1, 2, Hagerstown, Md., 3-5.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): San Francisco, Cal., June 14-Aug. 7.
KANE COMIC OPERA (Robert Kane, mgr.): Holyoke, Mass., June 5-Aug. 28.
KOLB AND DILL: Seattle, Wash., June 21—indefinite.
LINCOLN PARK OPERA: Fall River, Mass., June 28-3.
MANHATAN OPERA (Robt. H. Kane, mgr.): Worcester, Mass., May 30—indefinite.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Oakland, Cal., June 28-3, San Francisco 4-17.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15—indefinite.
NATIONAL OPERA: Chicago, Ill., May 3—indefinite.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Feb. 11—indefinite.
PRINCESS THEATRE MUSICAL COMEDY: Los Angeles, Cal., June 21—indefinite.
RICE AND CADY MUSICAL COMEDY (D. E. Russell, mgr.): St. Louis, Mo.—indefinite.
ROBINSON COMIC OPERA (G. K. Robinson, mgr.): Binghamton, N. Y., May 31—indefinite.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
RORICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.
ROYAL COMIC OPERA (Frank E. Tripp, mgr.): Williamsport, Pa., May 31—indefinite.
ROYAL OPERA: Memphis, Tenn., May 3—indefinite.
WEBER MUSICAL STOCK (Joe M. Weber, mgr.): Columbus, O., May 30—indefinite.

### MINSTRELS.

DE RUE BROTHERS: Morrisville, Vt., June 29, Vergennes 2, Bristol 3.
DOCKSTADER, LEW (Chas. D. Wilson, mgr.): Gloversville, N. Y., June 29, Peekskill 30, Yonkers 1, Asbury Park, N. J., 2, 3, Sea Isle City 4, Atlantic City 5-10.
GUY'S (A. L. Guy, mgr.): Geneva, N. Y., June 28-3.

### BURLESQUE.

DINKINS' STOCK (T. W. Dinkins, mgr.): Philadelphia, Pa., May 24—indefinite.
GAYETY STOCK: Philadelphia, Pa.—indefinite.
HURTIG AND SEAMON STOCK: New York city, June 14—indefinite.
TORREATOR STOCK: Buffalo, N. Y., May 17—indefinite.

### BANDS.

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 20—indefinite.
BANDA NAPOLI (Gilda E. Capone, director): Crescent Park, Providence, R. I.—indefinite.
BANDA ROMA: Dreamland, Coney Island, N. Y.—indefinite.
BRITISH GUARDS: Manhattan Beach, N. Y., June 19-3.
BROOKLYN MARINE: Brighton Beach, Coney Island—indefinite.
CHICAGO LADIES ORCHESTRA: Des Moines, Ia.—indefinite.
CHICAGO PHILHARMONIC ORCHESTRA (Chevalier Emanuel, conductor): Ravinia Park, Chicago, Ill., June 19—indefinite.
CONWAY, PATRICK: Kansas City, Mo., June 13—indefinite.
CREATORE (Ed. S. Guzman, mgr.): White City, Chicago, Ill., May 15—indefinite.
D'URBANO: Luna Park, Chicago, Ill., May 17—indefinite.
EDUARDE, CARL: Woodside, Philadelphia, Pa., June 19-17.
ELLERY (Channy Ellery, mgr.): Denver, Col., 1-31.
FERULLO'S (Francesco Ferullo, conductor): Coliseum, Chicago, Ill., June 14—indefinite.
FISCHER AND HIS EXPOSITION ORCHESTRA: Kalamazoo, Mich., June 26-29, Dowagiac 30.
FRASER HIGHLANDERS (W. F. Dewar, mgr.): Buffalo, N. Y., June 28-1, Akron, O., 2, Mount Vernon 3, Richmond, Ind., 4, Lynton 5, Princeton 6 Evansville 7, Vincennes 8, Terre Haute 9, 10.
GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.
GILLILAND'S HUSSAR (B. D. Gilliland, conductor): Indianola Park, Columbus, O., June 20—indefinite.


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LIBERATI: Forest Park, Chicago, Ill.—indefinite.
MACAGLIO'S: Cleveland Beach Park, Cleveland, O., June 10—indefinite.
MARTORANA'S MILITARY: Washington Park, Philadelphia, Pa., May 22—indefinite.
MAYR'S MILITARY: Pabst Park, Milwaukee, Wis.—indefinite.
NATILLEO: Delmar, St. Louis, Mo., May 1-Sept. 4.
NAVASSAR LADIES' ORCHESTRA: Riverview Park, Chicago, Ill.—indefinite.
PRYOR'S, ARTHUR: Asbury Park, N. J., June 27-Sept. 18.
ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Whitefish Bay, Milwaukee, Wis., June 6-3.
ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverview Park, Baltimore, Md.—indefinite.
STRESLIN, WILLIAM: Bayonne Park, Bayonne, N. J.—indefinite.
TEEL'S: Wonderland, Boston, Mass.—indefinite.
THOMAS, THEODORE, ORCHESTRA (Frederick Stock, conductor): Philadelphia, Pa., June 27-10.
TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.
VESSELLO, MARCO: Sans Souci, Chicago, Ill., May 22—indefinite.
WEBER'S: Riverside, Indianapolis, Ind.—indefinite.
WEEVER'S MILITARY: Luna Park, Washington, D. C.—indefinite.

### CIRCUSES.

BARNUM AND BAILEY'S: Devils Lake, N. Dak., June 29, Brandon, Man., 30, Winnipeg 1, Grafton, N. Dak., 2, Fargo 3, Watertown, S. Dak., 6.
BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.
BUFFALO BILL AND PAWNEE BILL: Hamilton, Ont., June 29, Brantford 30, London 1, St. Thomas 2, Chatham 3.
CARLIN BROTHERS: Oxford, N. Y., June 29.
GENTRY BROTHERS: Toledo, O., June 28-30.
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101 RANCH WILD WEST (Miller Bros., mgrs.): Brockton, Mass., June 29, Newport, R. I., 30, Norwich, Conn., July 1, New London 2, New Haven 3.
McKAY'S: Kalamazoo, Mich., 5, 6.
NORRIS AND ROWE: De Smet, S. Dak., June 29, Salem 30.
RINGLING BROTHERS: Utica, N. Y., June 29, Syracuse 30, Rochester 1, Buffalo 2, Erie, Pa., 3, Meadville 5, Akron, O., 7.
ROBBINS', FRANK: Lincoln, Me., June 29.
ROBINSON'S, JOHN: Warren, O., July 2.
STARRETT'S, HOWARD S.: Whitestone, L. I., June 28, 29.
WASHBURN'S, LEON: Mount Kisco, N. Y., June 29.

### MISCELLANEOUS.

GREAT LONDON SHOW (Collier and Co.'s): St. John, N. B., June 28-3.
HONEST BILL'S SHOWS: Holstein, Neb., June 29, Minden 30, Axtell July 1, Wilcot 2, 3.
HOWE'S, LYMAN H., TRAVEL FESTIVAL: Philadelphia, Pa., June 24-17.
PATTERSON SHOWS: Oskaloosa, Ia., June 28-3.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

## TO CORRESPONDENTS.

*The celebration of July 4 on Monday, July 5, will make it necessary to go to press earlier than usual on the next number of* THE MIRROR. *Correspondents are, therefore, required to forward their letters for that number at least twenty-four hours in advance.*

# Correspondence

## CALIFORNIA.

**OAKLAND.**—THE MACDONOUGH (C. P. Hall, mgr.): Piff! Paff! Pouf! June 14; fair production; attendance satisfactory. John Drew 16, 17; fine production to full houses. Ethel Barrymore 21-24. The Merry Widow 28-4.——THE LIBERTY (H. W. Bishop, mgr.): James Keene in Pablo Romani 14-20; fair performance to medium attendance. The Girl from the Golden West 21-27.——THE BROADWAY (Guy C. Smith, mgr.): Landers Stevens and Georgie Cooper in Rattles 14-20; elaborate production to capacity houses.

## CONNECTICUT.

**HARTFORD.**—PARSONS' (H. C. Parsons, mgr.): At the White Horse Tavern was the pleasing comedy presented by the Hunter-Bradford Players June 21-26, in which Clarence Handysides, Edmond Elton, Marion Lorne, Eugene O'Brien, Barrington Reynolds, and Allan Pollock displayed excellent work. The picturesque scenery of the Austrian Alps, where the story is told, was admirably set; business continues big.——HARTFORD (Emerson Taylor, mgr.): The Rose of the Rancho was given a capital production by the Cook Stock co. 21-26. The success of the play was due to the fine work of Clara Blandick, R. T. Haines, and Frank Monroe; business has been most gratifying.——POLI'S (G. N. Hanscomb, mgr.; S. Z. Poli, prop.): Large and well pleased audiences thoroughly enjoyed Peaceful Valley 21-26. Artistic work was done by Arthur Maitland and Blanche Shirley in the leading characters, assisted by the very capable and painstaking co.——ITEMS: The Poli Stock co. closes with this week's engagement. This is the first time this house has closed for a single day, including Sundays, during six years. A new gallery is to be added and the theatre otherwise improved.—Arthur Maitland and Blanche Shirley, who have played the leads, have made many friends during their sojourn here, and in the Fall Mr. Maitland will join The Man of the Hour co. Miss Shirley will immediately go to the Poli Stock at Scranton.
A. DUMONT.

**BRIDGEPORT.**—POLI'S (S. Z. Poli, prop.; S. J. Breen, res. mgr.): A jolly Summer bill receiving its deserved applause was Mrs. Temple's Telegram June 21-26. It is useless to particularize; the performances were good all through and, despite the hot wave, business kept up amazingly. In Missouri 28-3. Zaza 5-10.——ITEM: Mgr. Poli has augmented earlier novelties by offering three bank accounts to the three handsomest babies in town.
WILLIAM P. HOPKINS.

## GEORGIA.

**MACON.**—THE CASINO, CRUMPS PARK (Kilburn and May, mgrs.): The Vance Stock co. May 14-19 drew fair houses. Same co. 21-26.

**ATLANTA.**—LYRIC (H. L. De Give, res. mgr.): Edna May Spooner and co. in Mrs. Temple's Telegram; fair co. and business, June 21-26.

## IDAHO.

**BOISE CITY.**—NEW PINNEY THEATRE: She Stoops to Conquer was given by the senior high school class June 16 and pleased a crowded house. Among those who took part were Lynn Driscoll, Hugh Parker, Guy Barker, James Watts, Arthur Field, Ray Tingley, Bert Strong, Winnifred Hall, Horace Palmer, Otto Montandon, John Wyman, Heath Rebers, Walter Bloomgren, Oscar Coiblin, Margaret Stolle, Georgia Kaufman, Virginia Dunlap, Lucila Harvey and Margaret Stoppenbach. Eckhardt Stock co. will reopen 21 after a week of rest.——TURNER THEATRE: The Turner Stock co. in The Notorious Mrs. Gay 21-26, in which the following members took part: C. K. Van Auker, M. F. Hagan, James Dillon, Riley Myers, Jennie Wright, Fred Stevens, Laura Laird and Fannie Hammond Stanley; business good.

## ILLINOIS.

**PEORIA.**—MAIN STREET (Davis-Churchill Circuit, mgrs.: E. C. Burroughs, res. mgr.): Our Own Players Stock co. presented The Bondsman June 21-27. Jane Tyrrell as Greba Fairbrother gave a fine interpretation of the character. Loris J. Howard as Jason Orry was especially strong. Frederick Clarke as his brother Sunlocke also had a strong part, which he portrayed well. Charles C. Burnham as Captain Kerrinak created much merriment. Nat Lemingwell as John Fairbrother, Irene Witt as Elizabeth, Isabelle Winlocke as Mother Betty, Edith Potter as Olga, J. C. Livingstone as Adam Fairbrother and Olaf, Herbert Bethew as Stephen Orry and Jorgen Jergensen were all pleasing. Arabian Nights, or The Circus Girl, 28-4.——PRINCESS (J. Frank Holliday, mgr.): The Princess Four, songs by Allmon, Montgomery, and amateur nights, together with moving pictures, make good attractions.——STONE HILL (Frank Grove, prop.): Stone Hill Stock co. in Sapho 21-27. The character as portrayed by Violet Barney was well liked. Richard St. Vrain also won much praise for his interpretation of the main male character.

**URBANA.**—THE ILLINOIS OPERA HOUSE is now controlled by George W. Chatterton, the former lessee, and J. Earle Moon is manager. The change is satisfactory to all concerned.

**DECATUR.**—The old Bijou has been razed and Mgr. Sigfried hopes to have a new theatre ready for business Oct. 1. It will be known as the New Bijou.

## INDIANA.

**ROCHESTER.**—ACADEMY (Turp Davidson, mgr.): Wintergreen Farm (local talent) June 18, under management of Mr. and Mrs. Bruce Chesterman, played to a large audience, with sixteen in the cast; all pleased; Helena Franklin as Bud and Roy Shanks as Symentha gave excellent satisfaction; the play was given for the benefit of Woodlawn Hospital.

**FORT WAYNE.**—MAJESTIC: Turners' Singing Society June 20; excellent concert to a big house.——ITEM: Mgr. states that Majestic will be somewhat changed and redecorated during Summer.

## IOWA.

**EAGLE GROVE.**—ARMORY OPERA HOUSE (W. F. Insel, mgr.): Closed for the season. The six successes of the season were A Knight for a Day, Parsifal, Donald Robinson, Flower of the Rancho, Tronsdale Brothers and Lena Rivers.

**FORT DODGE.**—The Shortridge co., under canvas, closed a two weeks' engagement to excellent business and have gone to Eagle Grove, Ia.

**DUBUQUE.**—GRAND (William L. Bradley, mgr.): Dark.——BIJOU (Jake Rosenthal, mgr.): Closed for remodeling.

## KENTUCKY.

**OWENSBORO.**—At the river front, Markle's Floating Theatre drew two good houses June 17 and gave satisfaction. W. O. W. carnival week ended 19 to large crowds. The Cosmopolitan co. furnished the attractions.

## MAINE.

**CAMDEN.**—OPERA HOUSE (Tom Hunt, mgr.): Keystone Dramatic co. June 17-19; good


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co. and business. Plays: For Home and Honor, Under Two Flags, and Bettie of the Bowery. Avery Strong co. 5-7.

**BRUNSWICK.**—TOWN HALL (H. J. Given, agt.): Union Dramatics June 19 to capacity house. French Dramatic co. 24. This closes season.

**BELFAST.**—OPERA HOUSE (W. J. Clifford, mgr.): Avery Strong co. June 28-30.

## MASSACHUSETTS.

**BROCKTON.**—CITY (W. B. Cross, mgr.): The De Lacy Stock co. June 21-26 in Mrs. Temple's Telegram opened to good house and gave fine performance; the best comedy work the co. has ever done in this city. Virginia Howell as Mrs. Temple assumed the leading role in the absence of Leigh De Lacy and made a hit. John Meehan as Jack Temple and Francis Howard as Frank Fuller deserve mention for good work. The House of a Thousand Candles 28-3.——ORPHEUM (F. U. Bishop, mgr.): Murry Livingston and co. in The Man from Italy headed a good bill 21-26; Small, Sloan and Sheridan in The Make-Believes; The Jolly Prices, the Great Militair, Edwin George, and the motion pictures to large houses.

**GLOUCESTER.**—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): The Harvard Girl; excellent co.; pleased good houses June 21-26. Foxy Grandpa 28-3.

## MICHIGAN.

**LANSING.**—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Lew Dockstader and his minstrels June 16, including William H. Hallett, Reese Prosser, W. H. Thompson, Edward Van Roy, Pierce Keegan, Wilson Miller, F. M. Cleary, Joe McAnallum, Roy Allen, Tommy Hyde, Mike Bell, Pete Detzel, John Daly, James Quinn, Ben Evans, Harold McIntire, James Fitzsimmons, Edward Dowling, Will Rawley, William Cawley, James Rowley, George Faust, Eddie Cupero, M. J. Latham, John Latham, Paul Brown, Joseph Cupero, John Zappa, Charles Vaughan, James Winne, Joe La Rocco, John Milo, Fay Trowbridge, John Jackson, Wallace Knees, Charles Glynn, Eddie Master, Al. Jolson, and Neil O'Brien, all of whom pleased good business.

**ESCANABA.**—OPERA HOUSE (P. M. Petersen, mgr.): Yankee Doodle Stock co. (D. G. Halida, mgr.) played to good business June 13-19. Good co. The Texas Cattle King 23 and A Doll's House 26-27.——ITEM: On 18 Mgr. Halliday offered a $10 prize to the couple giving best exhibition of waltzing and Viola Dupont Merritt, formerly leading lady with the National Stock co., and Count De Beauchamp, formerly with the Laura Winston co., carried off the honors.

**BENTON HARBOR.**—THE BELL (Harry G. Sommers, mgr.; J. A. Simon, bus. mgr.): This theatre opened June 20 with the Cutter Stock co. for a run of five weeks. What will follow has not been announced as yet, but will play stock all Summer. Indications point to big business.

## MINNESOTA.

**DULUTH.**—LYCEUM THEATRE (C. A. Marshall, mgr.): The Jay Quigley Players Stock co. in When Knighthood Was in Flower June 7-12 to very good houses and well pleased audiences. Madame Nazimova 14-16 in A Doll's House, Hedda Gabler, and Comtesse Coquette; very able co., good players, well produce to well filled houses. Jay Quigley Players in The Ironmaster 17-19 to good houses and pleased audiences. Same co. gave Leah Kleschna 21-28.

**FAIRIBAULT.**—OPERA HOUSE (Kaiser and Dibble, lessees and mgrs.): The Williams Stock co. opened with A Southern Romance June 21; good, and pleased a good house. No Mother to Guide Her 22. The Phoenix 23. What Happened to Smith 24. The Devil 25, and the Klu Klux Klan 26, with moving pictures.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, mgr.): Dorothy Wood and co. June 13-20 to good business; In Old Virginia, The Temptation of Money, Forget Me Not, and The King of Liars. Dorothy Wood and co. 21-26.

## MISSISSIPPI.

**COLUMBUS.**—The W. S. Swain co. in repertoire, under canvas, June 28-3.

## MISSOURI.

**ST. JOSEPH.**—CASINO (Palmer Clark, mgr.): The Denier Opera co. opened June 17 in Said Pasha for a season in light opera. The singers are of unusual merit and especially pleasing were the voices of Edward Lynch, Harry Link and Leona Hinermann. Walter Smith and Albert Denier were really funny in the comedy roles. Business fair. The Mikado 20-26.

**KIRKSVILLE.**—The J. A. Darnaby Stock co. June 14-16 under canvas; beat all previous records for attendance and were forced to turn away hundreds each night.

## MONTANA.

**BUTTE.**—BROADWAY THEATRE (James A. Heslet, mgr.): Dark. Nat Goodwin appeared in The Easterner June 23. The Burgomaster 26, 27. John Drew 10, and Mrs. Fiske 24 in Salvation Nell, closing the season. Reopening less than a month later with David Warfield in The Music Master.——FAMILY THEATRE (George Donohue, mgr.): Donohue's Players indefinite. 19 in Roanoke and An American Drama.——LULU THEATRE: Closed.

**MISSOULA.**—HARNOIS' THEATRE (C. A. Harnois, mgr.): The Burgomaster June 22. Horace Hutton, humorist, 21, in the interest of the Woodmen of America.——THE FAMILY (Van Dyke, mgr.): The Van Dyke Stock co. 14-19 in repertoire played to capacity. The Fatal Scar 21-26.

## NEBRASKA.

**LINCOLN.**—OLIVER (F. C. Lehrung, mgr.): The Man from Mexico June 14-19 an excellent production to crowded houses. Mrs. Dane's Defense. 21-26.——LYRIC (Frank H. Bradstreet, mgr.): Her Great Match 14-19; good, to capacity houses. Glorious Betsy 21-26.

## NEW JERSEY.

**BURLINGTON.**—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): High School Class Day June 16, pleased capacity. Commencement 17, delighted S. R. O. Three reels of pictures and illustrated songs attracted good business 19-21. At the performance at the Auditorium 19 Mrs. Roy Lanning acceptably filled the vacancy caused by the non-arrival of William Moran, the accompanist.

## NEW YORK.

**ALBANY.**—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Mortimer Snow Stock co. for their seventh week June 21-26 offered a most satisfactory presentation of William De Mille's Strongheart; the co. was well cast, all the principal roles being admirably interpreted by Mr. Snow, J. M. Hollicky, Ed J. Hayes, Edward T. Fowler, Rockcliffe Fellowes, Lucille Mraviaky and Marie Cashman. Business shows no falling off, and full capacity houses continue to appreciate the clever work of this popular organization.——ITEMS: The engagement of the Snow co., under the management of John T. Pearsall, was originally to be seven weeks, but having met with such tremendous success arrangements have been made to extend the engagement, and after one week's rest will reopen July 5, appearing in Secret Service.—Manager H. R. Jacobs, who retires from the management of Harmanus Bleecker Hall July 1, announces that his new theatre, the Clinton, will be ready to open Nov. 20.—A. W. Johnson, the architect, yesterday (23) awarded the contract for construction to Schillinger Brothers co., of Chicago. It will be strictly fireproof, modern and up-to-date, and will have the largest seating capacity of any theatre in the city. It will be devoted to bookings by the syndicate.

GEORGE W. HERRICK.

**ELMIRA.**—RORICK'S (Herbert Salinger, mgr.): The Manhattan Opera co. in Babette June 21-26 proved one of the best offerings of the opera season; large business; Rene Dietrich was heard to advantage in the title-role and scored an emphatic hit; Edward Beck made an acceptable Mondragon and Horace Wright a tuneful and dashing Marcel; Fun was supplied by Marie Horgan as Eva, Arthur Wooley as Baltazar, and Herbert Salinger as Van Tympel; Florence Courtney was a winsome Vinette and Almon Knowles a clever King; Veva De Ford, Beula Montrose, Larry Deagon, and Fred H. Quinn in smaller parts rounded out a splendid cast; the chorus work was unusually good. Iolanthe 28-3.——FEDERATION: Me and Otis 28.——ELDRIDGE (Enoch Little, mgr.): Motion pictures 21-26; good business.——ITEM: Essie Barton has joined the Colonial Opera co., and Osborne Clemson has joined the Royal Comic Opera co., Williamsport, Pa., to sing baritone roles.

J. MAXWELL BEERS.

**SYRACUSE.**—WIETING (John L. Kerr, mgr.): The Stock co. in The Prisoner of Zenda did well June 17-19. The Eternal City was put on 21-23 and drew well. Mr. Irving Miss Grayce and Mr. Abbey were well cast. Salomy Jane 24-26.——BASTABLE (S. Bastable, mgr.): By Right of Sword drew well 21-26. Leander Blanden, Charles Crollius and Miss Rober scored.——GRAND (The Grand Co., mgrs.): Season closed 19. E. A. BRIDGMAN.

**BINGHAMTON.**—ARMORY THEATRE (E. M. Hart, mgr.): Armory Theatre Stock co. (Harry McCormack, mgr.): In the production of Divorcons the patrons of the Armory witnessed a performance that for general detail, smoothness, costumes, scenery and acting cannot be surpassed. The leading people have been so well advertised that little more can be said. The Armory patrons are getting the advantage of a first class stock co. for more reasons than appear on the surface. The management is trying to discover whether or not a first class stock co. will be supported here. Every member of the new co. had a part in the production 21-26. The co. is now complete in every detail and the plays offered are produced only after careful and studious rehearsing. Those seen in Divorcons are Albert Phillips, Willis Robards, Albert Devitt, Bert Wallack, Richard Hyde, George Clenett, Lelia Shaw, Mildred Johnson, Helen Bick and Margie Dow. The scenery is beautiful, new and elaborate and some of the costume creations worn by Miss Shaw will no doubt cause a furore of admiration among the lady patrons. Lena Rivers 28-3.——CASINO PARK (J. P. E. Clark, mgr.): To the delight of the large attendance at the Summer opera at the Casino 21-26 the stock co. produced Said Pasha in a manner which brought forth rounds of applause from the audiences and many favorable comments. Harry Burnham and Charles Holly are creating all kinds of amusement by their interpretation of the roles of Nockey and Hadad. The other members of the co. are also entitled to praise for their parts. Bertha Holly, who sings Balah, the princess with the India rubber affections, falls in love with doctors and subjects with grace and good voice. This week Helen Norworth is prominent. She sings well the part of Alti. The tenor, Rudolph Koch, sings Terana and the other principals, Miss Leigh, Serena; Richard Jones, Said Pasha; Mr. Fluff, Hassen Bey, and E. K. Armstrong, Rajah, are capable. The chorus has some new voices and sings well.

**SARATOGA SPRINGS.**—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): Arthur Lyon and His Singers and Players June 18; co. poor; audience small; everybody dissatisfied. High School Orchestra, eighth annual concert, 21; large and greatly pleased audience; concert the best ever. Commencement 22; packed house. Moving pictures and illustrated songs 3-10.

**HERKIMER.**—STAR (J. Conklin, mgr.): This new theatre has a seating capacity of five hundred and opened June 21 with Dan Darleigh, F. J. Sheedy and moving pictures and illustrated songs, to big business.

**ROME.**—LYRIC (Direction of F. R. Loescher, Inc.; Edward J. Gailey, mgr.): Commencement exercises of Rome Free Academy 24.

**YONKERS.**—WARBURTON: Mr. Jim, by the Dorner Players, to good business June 21-26.

## NORTH DAKOTA.

**BISMARCK.**—King of the Cattle Ring (under canvas) June 20 to fair business.

## PENNSYLVANIA.

**SCRANTON.**—POLI (J. H. Docking, mgr.): When Knighthood Was in Flower was the offering by the stock co. June 14-19. Edna Archer Crawford as Mary Tudor and Robert Wayne as Charles Brandon were excellent, and the other parts were well sustained; excellent business. Raffles, Robert Wayne in the title-role, was at his best, and Edna Archer Crawford as Gwendoline Conron and Isabell Sherman as Mrs. Vidal were excellent. The play was well staged 21-26. Lost Paradise 28-3.

**WILLIAMSPORT.**—THE FAMILY (Fred M. Lamade, owner and mgr.): Royal Comic Opera co. June 21-26 in Chimes of Normandy to good business and enthusiastic audiences. Messrs. Van Dyne, Warner, Wallace and the Misses Drake and Wegner were well received. Chorus strong and nicely staged.——ITEM: Osborne Clemson has been added to the co. and is making a hit.

**WILKES-BARRE.**—NESBITT: Dark.——POLI (W. D. Nealand, mgr.): Poli Stock co. in Salomy Jane June 20-26; excellent performances to good houses. What Happened to Jones 28-3. Marching Through Georgia 5-10; Marguerite Fields and Franclyn Munnell take leading parts; they have become great favorites.——LUZERNE: James J. Jeffries and Sam Berger boxing exhibition 29.

**JOHNSTOWN.**—CAMBRIA THEATRE (H. W. Scherer, mgr.): Mary Mannering presented The Independent Miss Gower June 17. The play has too little action and too much dialogue. Louise Dempsey as Mrs. Daugherty, the caretaker, was the individual hit, not barring the leading lady. Business fair.

**BROWNSVILLE.**—OPERA HOUSE (Ray Rush, mgr.): The Whole Dam Family was presented June 21-23 by the Rush Stock co., including Lawrence Conover, Jack Dalroy, Leone De Kent, Joseph Eyster, Helen Linden, and Eleanore Kendall, to good business.

## TENNESSEE.

**MEMPHIS.**—BIJOU (Benjamin M. Stainback, mgr.): A season of musical comedy was inaugurated by the Bijou Musical Comedy co. June 21-26 in A Trip to Chinatown and given to good houses; much appreciation was shown for the good work of the co.

## TEXAS.

**EL PASO.**—COLUMBIA (W. T. Tupper, mgr.): The James Lee Comedy Players are still drawing good houses and presenting good, clean comedy with a well balanced co.

## VIRGINIA.

**RICHMOND.**—ACADEMY OF MUSIC (Leo Wise, mgr.): The Marriage of Kitty June 21-26 by the Page Stock co., including Frank Sylvester, Robert Cain, J. Cleaveay Matthews, Alfred Hudson, Maye Louise Algen, Louise Reed, and Carroll McComas; good co. and business. St. Elmo 28-3.

## WASHINGTON.

**TACOMA.**—THEATRE (C. H. Herald, mgr.): The Merry Widow June 18, 19 to large attendance; everybody pleased; co. good and settings attractive; Mabel Wilbur as Sonia was most acceptable.——GRAND (Dean Worley, mgr.) and PANTAGES' (W. T. Timmons, mgr.): Big houses to see good vaudeville.

## WEST VIRGINIA.

**WHEELING.**—COURT (F. L. Moore, mgr.): Goodman and Bachelders Stock co. June 21-26 in The Man on the Box; well presented to fair business. The Road to Yesterday 28-3.

## CANADA.

**ST. JOHN, N. B.**—OPERA HOUSE (H. J. Anderson, mgr.): Theodore H. Bird and the St. John Dramatic Club in Miss Hersey from Jersey June 24-25.——VICTORIA RINK (H. J. Armstrong, mgr.): Collier and Co.'s Great London Shows 28-3.——ITEM: W. S. Harkins was a recent visitor, en route to Nova Scotia.

**LONDON, ONT.**—GRAND OPERA HOUSE (A. J. Small, prop.; George S. McLeish, mgr.): Although the regular season closed May 24, Dockstader's Minstrels were booked in as an extra June 18 and drew good business. The annual military camp for this district was being held, so consequently "Tommy Atkins" was well represented in the audience.

**BRANTFORD, ONT.**—GRAND OPERA HOUSE (F. C. Johnson, mgr.): Dockstader's Minstrels June 19; to fair business.


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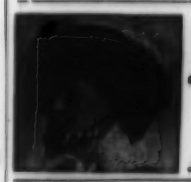

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